Project Runway | Chris Rock on George Carlin | Amy Winehouse

#1001 • JULY 11, 2008

Entertainment WEEKLY

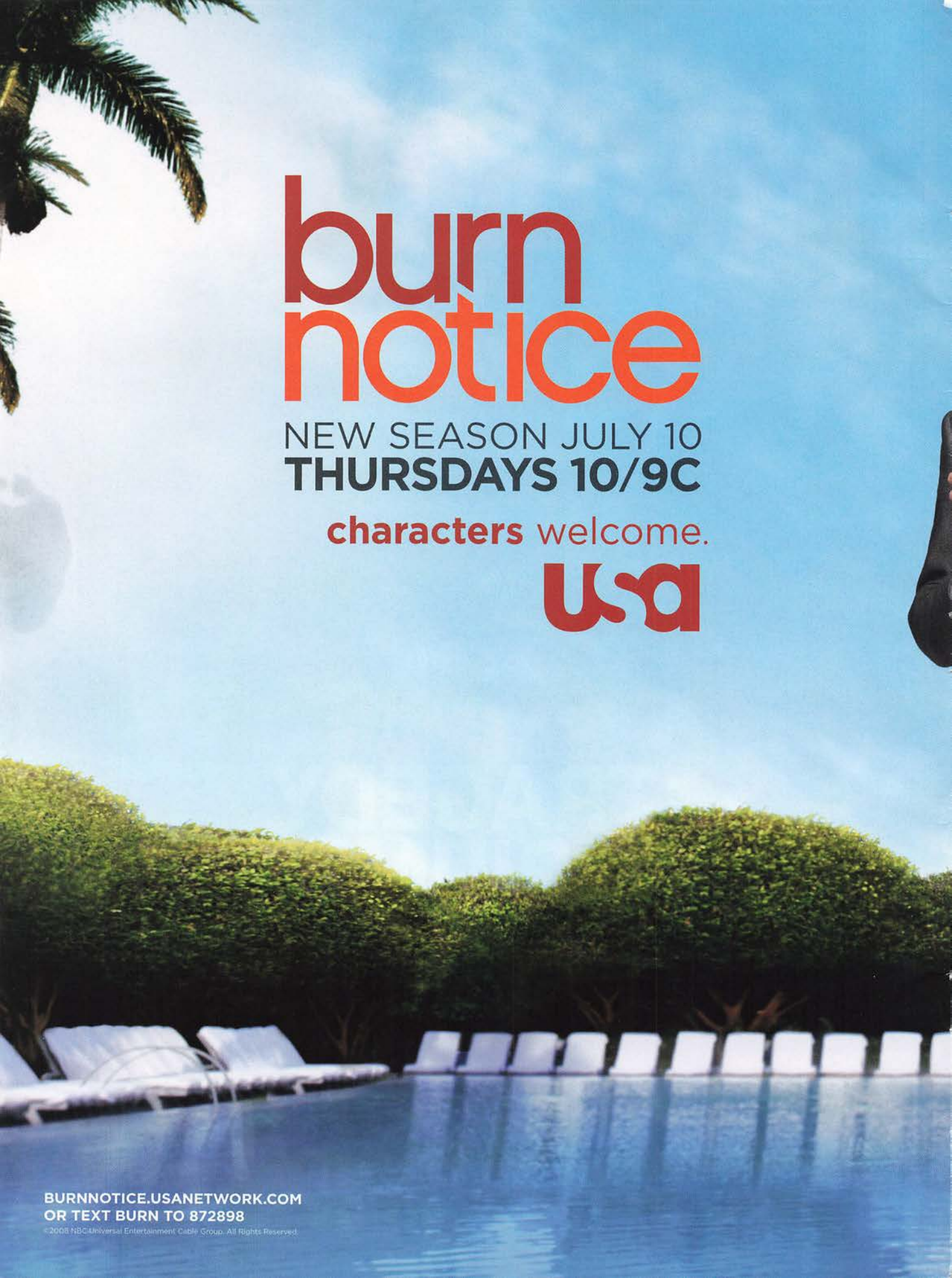
EXCLUSIVE

BATMAN TRAGEDY & TRIUMPH

His Death Shocked the World. But Now **HEATH LEDGER'S** Stunning Performance Lives On. Inside 'The Dark Knight'

EW.com

Christian Bale as Batman & Heath Ledger as the Joker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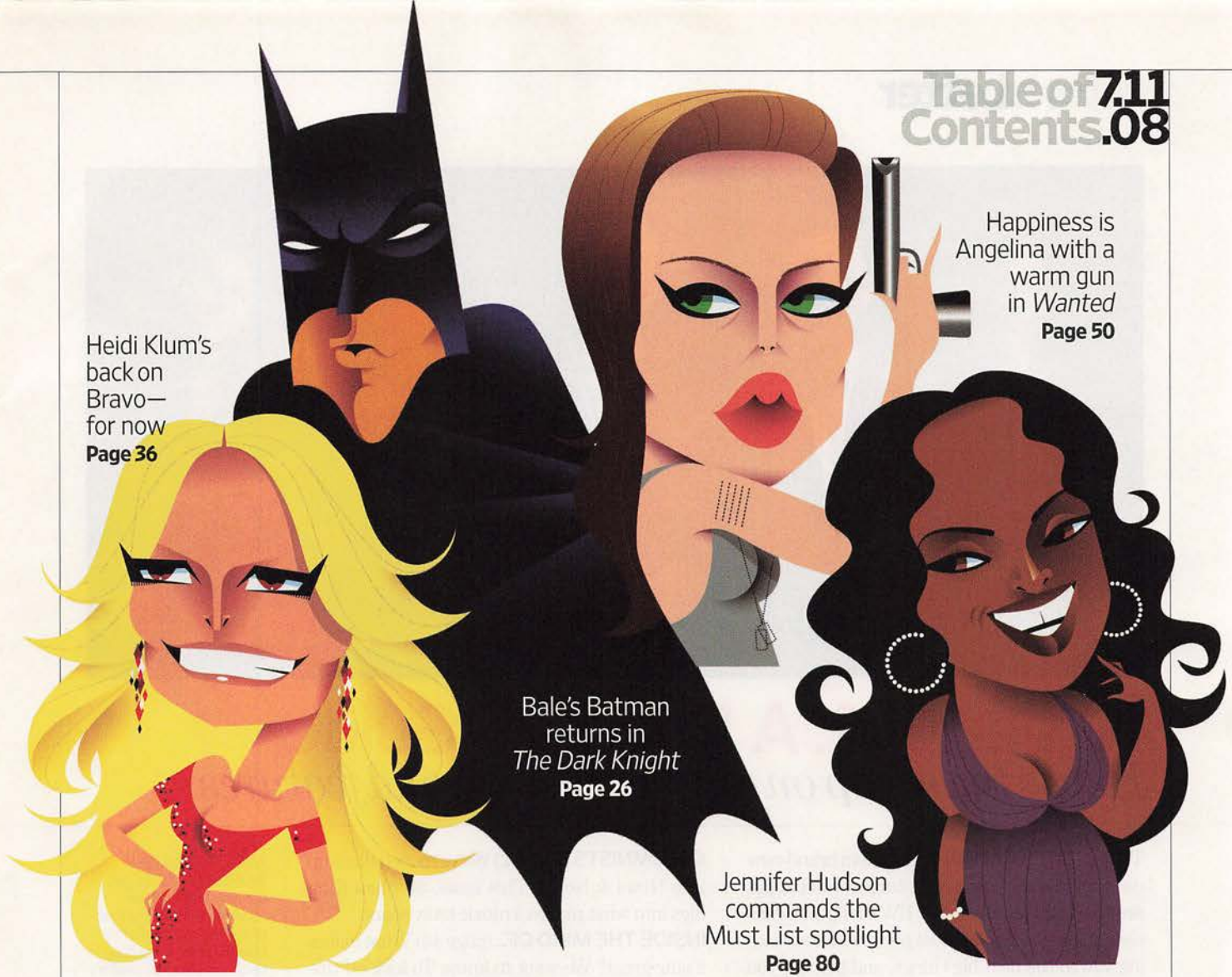

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By Benjamin Svetkey

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Heidi Klum and her reality hit have one season left on Bravo. After that, everything changes: new network, new producers, new coast. Will viewers be in—or out?
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He directed the surreal *Pan's Labyrinth* and the forthcoming *Hellboy II*. Now there's a *Hobbit* in his future. We had to know what makes him tick. By Jeff Jensen

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Illustrations by KIRSTEN ULVE

Issue 1001: A Reader's Guide

Here's the scoop on our new design and features

THIS ISSUE, OUR 1001st, features a brand-new design and some cool new features. The changes are all aimed at enhancing EW's longtime mission: shining a light on great performances, leading you to the next big things, and helping you make the most of your entertainment time.

The talented group above is responsible for our new look. Special credit goes to the man in the middle, the magical John Korpics. Formerly the design director of IN STYLE, *Esquire*, and yes, EW (1996–99), now at the helm of his own firm (johnkorpics.com), John drew on our notable design heritage to deliver a look I hope you find cleaner, brighter, and a lot more fun than anything we've had before.

And now for a quick user's guide. Here's where you'll find the new features in this issue and some old favorites that we've given new homes:

FIRST LOOK (page 8) Our new photo act has lots of exclusive shots from upcoming projects.

THE DEEP DIVE (page 18) This News & Notes feature tells a story in a single page of charts—this week we focus on Will Smith and his big-budget super-antihero movie *Hancock*.

POP STYLE (page 20) Our clean new Style page showcases the latest fashions emerging from TV shows, movies, and music.

COLUMNISTS (page 22) We've moved them up into News & Notes. This issue, Stephen King digs into what makes a movie truly scary.

INSIDE THE MIND OF... (page 44) What makes a star great? We want to know. To kick off this new feature, *Hellboy* and *The Hobbit* director Guillermo del Toro shares his creative inspirations.

DVDs (pages 57 and 69) We've reshaped our coverage to better reflect the way you buy DVDs: one page on the latest Movies on DVD, and another on the latest TV on DVD.

THE AUSIELLO FILES (page 62) Ace reporter Michael Ausiello (formerly of *TV Guide*) digs up the latest scoop on your favorite TV shows.

THE MUST LIST You'll now find the staff's top 10 passions on the back page.

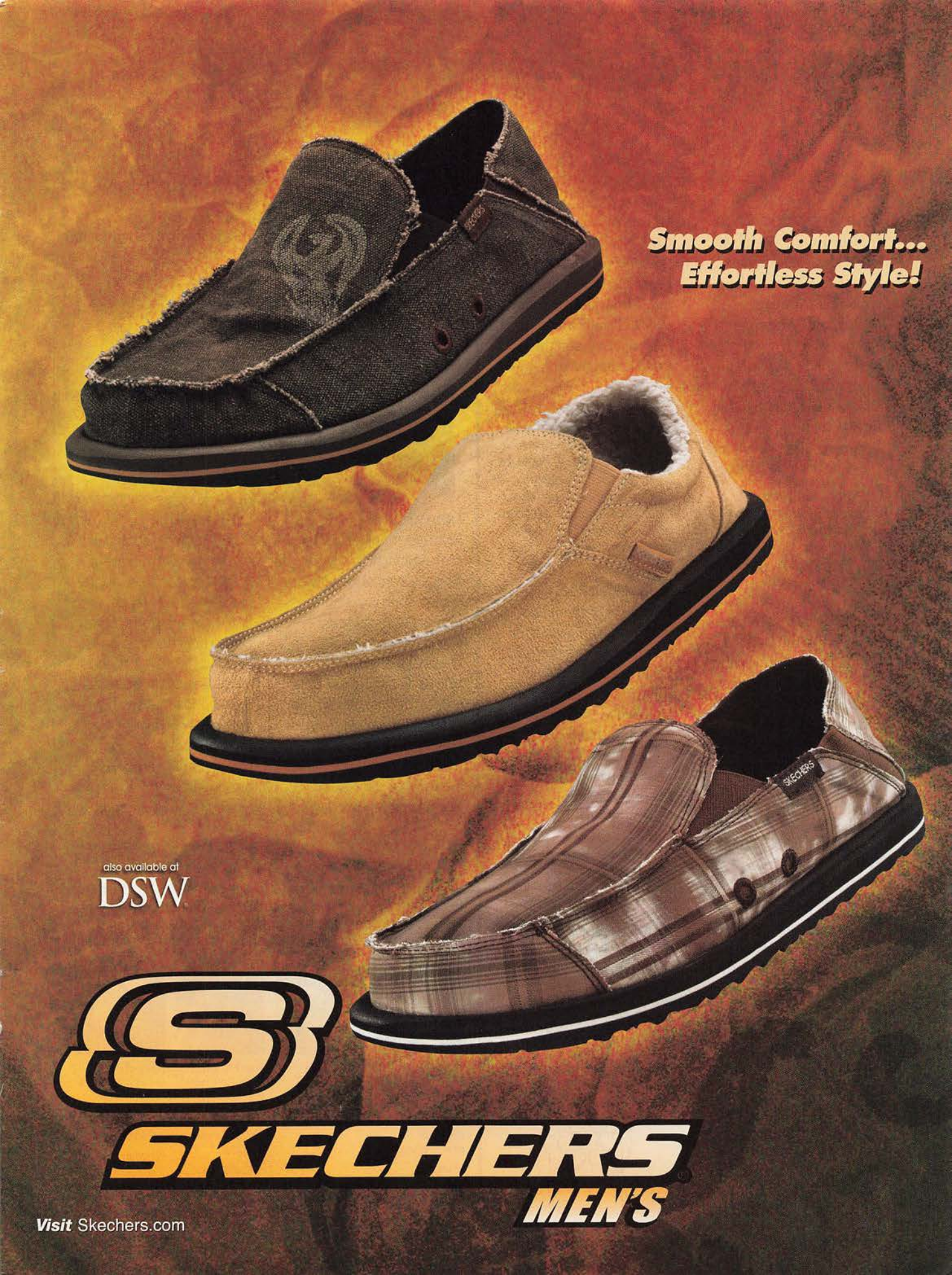
In the next few weeks you'll see other changes, including a new videogames column from the insatiably curious Jeff Jensen, an entertainment calendar, and more pieces on up-and-coming talent. Enjoy—and please log on to EW.com to let us know how we've done.

Rick Tetzeli

Rick Tetzeli
Managing Editor

AND THE DESIGNER WORE...BLACK! We put our new look into the hands of some of the best (if not the most colorful) creative folks in the business. John Korpics (center) and designer Peter B. Cury (at right) led the team, with big assistance from EW design director Brian Anstey (second from left) and deputy picture director Michael Kochman (far left). Now Anstey and Kochman will put the design into effect along with our new photo director, Lisa Berman (far right), who joins us from *Portfolio* magazine.

Photograph by JAMES DIMMOCK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INBOX

The Snubbed Club

In "Our Emmy Wish List" (#997), where's Zachary Levi? Chi McBride? Jane Krakowski? Donald Sutherland? And Hugh Laurie hasn't won an Emmy for Best Actor, Drama. I don't think we should consign him to the Ian McShane/Martin Sheen bin just yet, do you?
Deirdre Swain, Toronto

➜ **Writer Ken Tucker responds:** *These are great suggestions, just the kind of lively reaction we were hoping for. As for Mr. Laurie, you're right: He's overdue.*

Bawdy Beautiful

What keeps me plugged into Kathy Griffin's comedy is her blunt honesty ("The Most Polarizing Woman in Hollywood," #997). She doesn't cover up her foibles, let alone the flaws of anyone—famous or not—she meets. Scary? Try hilarious.
Michelle Kirk
Baldwin City, Kan.

Minority Report

I'm a white male, yet I love *Ugly Betty* and *Girlfriends* ("Special Report: Race on TV," #998). Both have well-written characters that transcend race and gender. Most TV watchers don't base viewing decisions on the ethnicity of actors. Why, then, do network execs still cast and promote their shows as such?
Ron Hebshie, Los Angeles

By profiling only ABC, CBS, NBC, Fox, and The CW, you've restricted your reporting. There are many influential stations today, like BET and Univision. Why not mention them?
Carl Rosenbaum
Chula Vista, Calif.

➜ **Writer Jennifer Armstrong responds:** *Broadcast TV aims for the widest audience possible. Such a diverse group should see itself reflected in the offerings, instead of being forced to switch to more individualized cable channels—which don't have the cultural reach of major networks.*

Sprocket Man

Mike Myers should get a humanitarian award for *not* making a Dieter film ("Karma Chameleon," #998). It was unfair for Hollywood to deem him "resistant to creative collaboration." Did we really need another *It's Pat*?
Michael Klein
Falls Church, Va.

WRITE TO US! We want to know what you think. Send e-mails to ew_letters@ew.com or mail to 1675 Broadway, New York, NY 10019. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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TWO SIDES TO EVERY STORY

Readers had plenty to say about our cover feature WANTED WOMAN (#998). Some gushed, others griped.

Loved It

Profuse thanks for the fantastic article on Angelina Jolie! As silly as it may seem to sing the praises of a celebrity, I can never get enough of this fascinating woman. She lives a truly genuine life full of passion, honesty, and curiosity—fully deserving of her fame, freedom, and our insatiable envy and interest.
—Laura Mayer, New York City

Loathed It

Does anyone else find it extremely alarming that Angelina Jolie talks about her 6-year-old son being "into war and guns" (even calling her machine-gun necklace "cute"), yet she's a U.N. Goodwill Ambassador, supposedly promoting peace? I thought she had grown up and turned her life around, but apparently not.
—Heather Gelmini, Lancaster, Mass.

EW.COM READERS' CHOICE

Ever crave a Mooby's burger or an ice-cold Slurm? Sadly, they exist only on screens big and small. Kate Ward recently asked visitors to our PopWatch blog which fictional wares they'd like to see in the real world. (For now, we can only dream...)

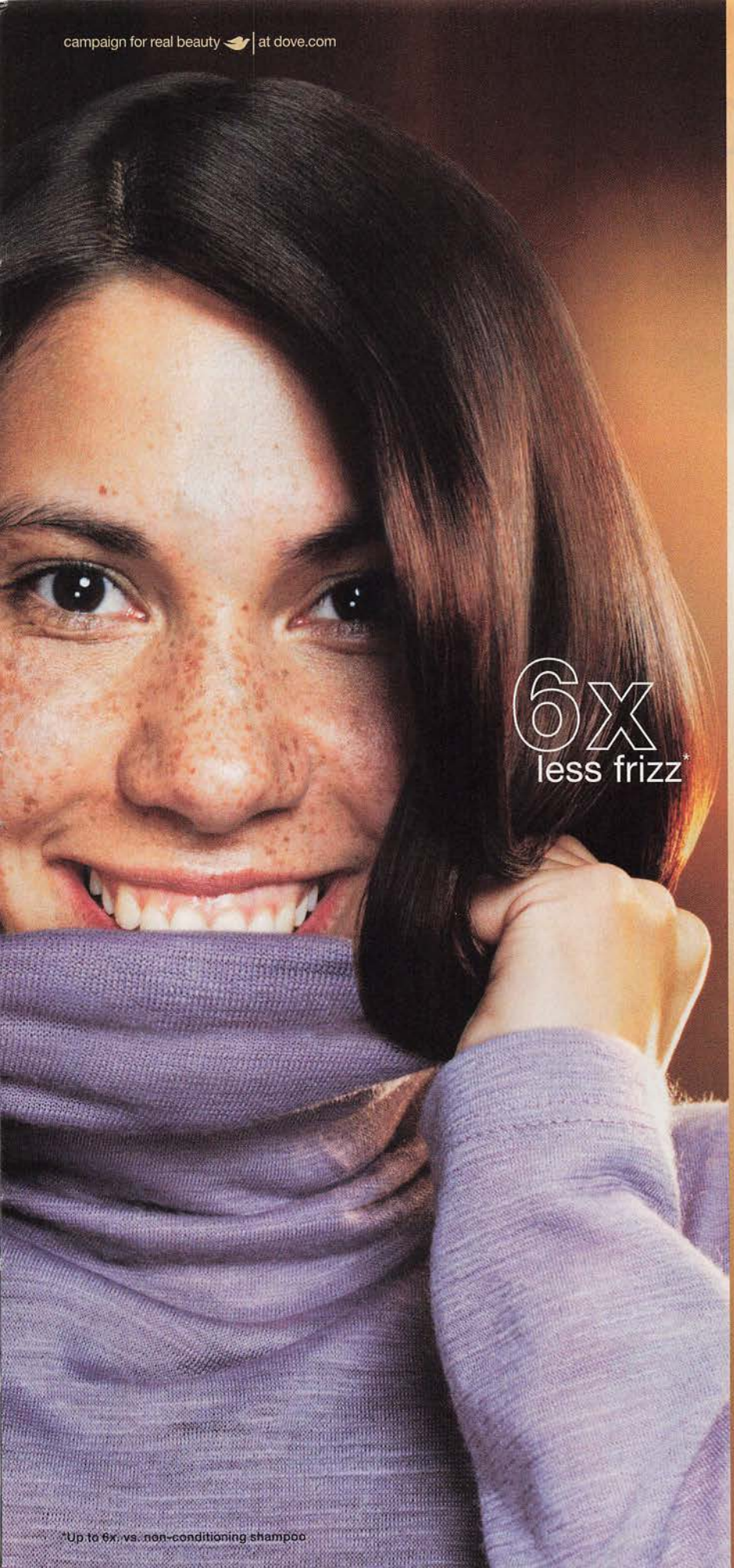
Seinfeld
"The Mansiere, or the Bro, depending on your preference."
-Kungpao

Alias and Cloverfield
"Slusho!"
-Matthew Cruz

Anchorman
"Sex Panther cologne. It's made with bits of real panther, so you know it's good."
-Ceballos

Arrested Development
"I would kill for *The Man Inside Me*, by Tobias Fünke."
-London

JOLIE SPREAD: VIRGIL BASTOS/TIME INC. DIGITAL STUDIO; *SEINFELD*: EVERETT COLLECTION



*Up to 6x vs. non-conditioning shampoo

Will your hair pass the morning Frizz-Test?

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NEW

Goodbye damage.
Good morning beautiful hair.

**Refers to the symptoms of damaged hair

EW EXCLUSIVE!

firstlook

On the set of Hollywood's biggest projects

"I root for them because nobody understands Blair quite like Chuck, and vice versa. She still has feelings for him. Maybe he made a mistake—who knows?"

Gossip Girl's Leighton Meester, a.k.a. Blair, on the future with Chuck

Gossip Girl OMG! Are Blair and Chuck (Ed Westwick) back together? Yeah, right. In this Hamptons-set party scene from *GG*'s season 2 premiere (Sept. 1, The CW), Meester explains, "we're talking about the love that cannot be." The two will, however, resume their usual bickering: "There's going to be a lot of...insults and evil plans." That's the Queen Bee we love.

MEESTER: BRIAN ACH/WIREIMAGE.COM; *GOSSIP GIRL*: GIOVANNI RUFINO; *HEROES*: CHRIS HASTON; *FRIDAY NIGHT LIGHTS*: BILL RECORDS; *STEP BROTHERS*: GEMMA LA MANA

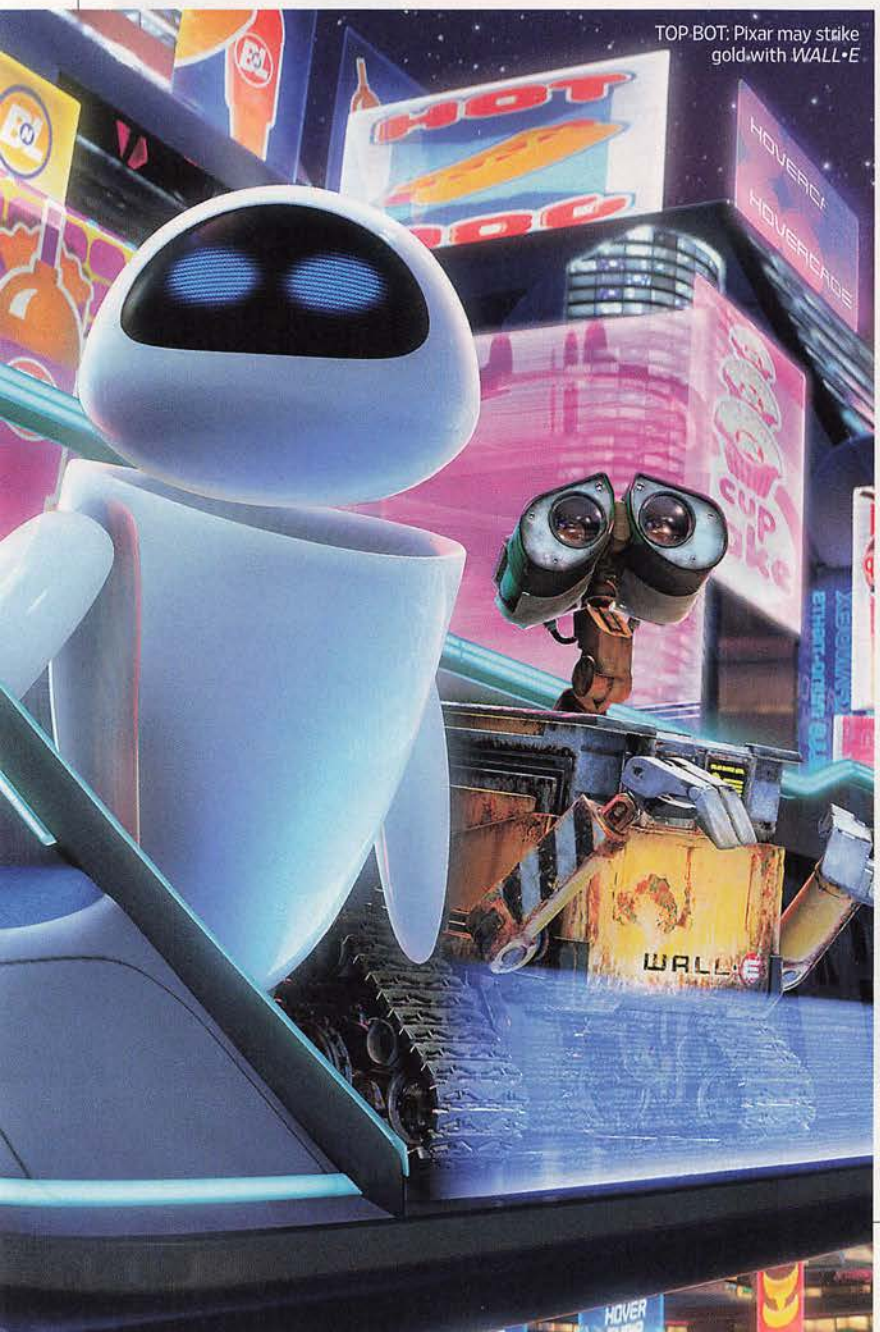
Heroes Season 3 kicks into overdrive with a new superfast villain: Daphne, or "The Speedster" (Brea Grant, best known as *Friday Night Lights*' brainy Jean, below). In *Heroes*' premiere (Sept. 22, NBC), seen here, she steals "something Hiro [Masi Oka] needs for his quest." But, says Grant, when Hiro stops time, she slows to regular speed. "It's a Batman–Joker thing. We cancel each other's powers."

Step Brothers Shake 'n Bake is back! *Talladega Nights* stars John C. Reilly (left) and Will Ferrell (right) reteam as squabbling siblings in this July 25 comedy. Here they're battling over, ahem, a drum set. Whatever happened to brotherly love?

7.11.08

News+Notes

Oscar may be singing "Hello, *WALL•E*!"...*Mario Lopez* climbs Hollywood's pec-ing order...Plus: *Celebrity sisters (and brothers)* are doing it for themselves.



TOP BOT: Pixar may strike gold with *WALL•E*

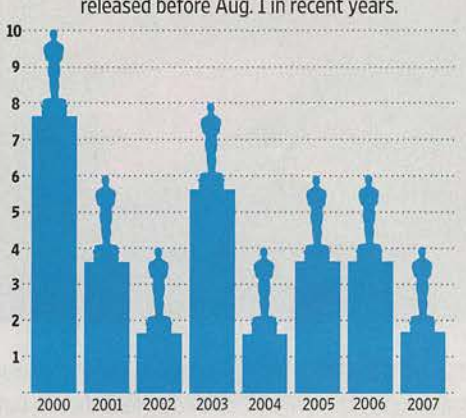
OSCAR WATCH: "I'M A CONTENDER!" ...SAYS HARDLY ANYONE

It came at the last minute, but the first half of 2008 finally produced a bona fide Oscar hopeful. With a bigger opening weekend ($63.1 million) than last year's critical and commercial smash *Ratatouille*, Pixar's lovably lyrical robot fantasy ***WALL•E* is already generating talk that it should be considered for a slot in next year's Best Picture race**, even though no cartoon, digital or otherwise, has been invited to the big dance since the Best Animated Feature category debuted in 2002.

Increasingly, studios release most of their Oscar bait later in the year. But until *WALL•E,* 2008 stood in bleak contrast to '07, when eventual Best Picture winner *No Country for Old Men* and Best Director nominee Julian Schnabel's *The Diving Bell and the*

SUMMER LOVIN'

A look at major Oscar nods received by films released before Aug. 1 in recent years.



WALL·E © PIXAR/DISNEY

A VEDDY GOOD YEAR? Thompson (center) could score a nomination for *Brideshead Revisited*

Butterfly premiered at Cannes in May. And the two Best Actress front-runners—eventual victor Marion Cotillard in *La Vie en Rose* and *Away From Her*'s Julie Christie—were already in theaters by early June. Apart from a couple of dark-horse acting contenders (Richard Jenkins in *The Visitor*, Cynthia Nixon in *Sex and the City*), there hasn't been much to chatter about this year. Thankfully for awards buffs, that should soon change: The remainder of the summer brings two-time Oscar champ Emma Thompson in the period piece *Brideshead Revisited*, Melissa Leo in the Sundance prizewinner *Frozen River*, and Penélope Cruz in Woody Allen's *Vicky Cristina Barcelona*—all said to be strong performances. **Perhaps the warm-weather season's best shot at Oscar belongs to *The Dark Knight*'s late Heath Ledger** (a past nominee for *Brokeback Mountain*), who delivers a riveting supporting turn as the Joker that could result in the first posthumous acting nomination since 1996, when *Il Postino*'s Massimo Troisi landed in the Best Actor race. But even if none of these pans out, it looks like we do have—thanks to a pair of cute, thought-provoking robots—a presumptive Best Animated Feature winner. *—Dave Karger*

HOLD UP—MAYBE THE MUSIC INDUSTRY ISN'T DEAD AFTER ALL

Record executives have never been crazy about the idea of handing over music to the public for nothing. But the massive success of two recent albums suggests that it might finally be time for them to accept that it's better to give than to receive.

The buying blitz started on June 10, when Lil Wayne released his sixth studio effort, *Tha Carter III*, and it rocketed to the top of the charts with sales of more than a million, the first time a disc has moved that many copies in a single week since 2005. The secret to the New Orleans rapper's stunning blindside? For years, listeners have been able to gain access to his songs via the Internet at no cost, which has built his fan base. In April, Coldplay employed a similar tactic to whet appetites for its latest album, *Viva La Vida*, by giving away the single "Violet Hill" on their website. And whaddya know? *Viva La Vida* also entered the charts at No. 1, with more than 720,000 copies snapped up in the first week after its June 17 release. Given that album sales are down 11 percent so far this year, this is welcome news. "It was a big help," says Coldplay manager Dave Holmes of the giveaway. "The song was downloaded about 2 million times in a week. It was a huge call to action to the fan base—and it alerted everyone that Coldplay were back."

EW.com Poll

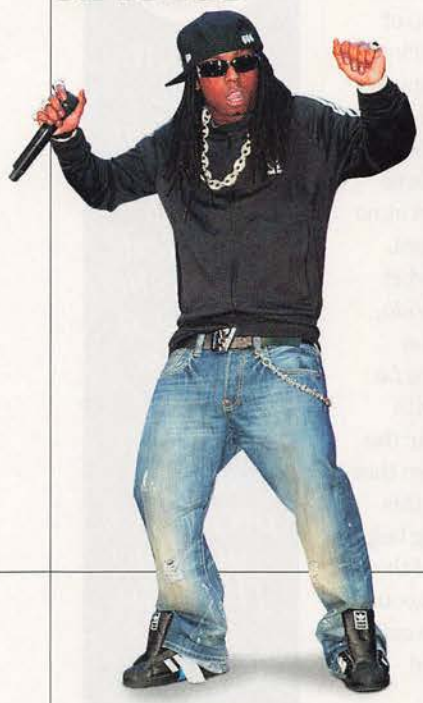
Angelina Jolie is most 'Wanted' when she plays a badass. **93%** *of EW.com users prefer her action flicks to serious roles.*

THE BULLSEYE

They shoot, we score: rating the biggest hits and misses in pop culture this week

The sinking feeling that Christie Brinkley will soon have her own reality show
Best line from Madonna/John McCain YouTube mash-up: "Gene Kelly, Fred Astaire. Prohibitively expensive health care"
Someone catch us up on *Army Wives*, so we don't have to watch it ourselves. Seriously. *Please.*
The Wackness ushers in nostalgia for 1994; next up: the ironic revival of The Rachel
Amy Ryan returns to *The Office*
Is it okay to like a Jonas Brothers song?
Amy Winehouse's elbow

BRIDESHEAD REVISITED: NICOLA DOVE; JOLIE: JAAP BUITENDIJK; BRINKLEY: RD/ARONOWITZ/RETNA DIGITAL; JOE JONAS: KELLY A. SWIFT/RETNA; RYAN: CHRIS HASTON; JENNIFER ANISTON: NBCU PHOTO BANK; MADONNA: PASCAL LE SEGRETAIN/GETTY IMAGES; MCCAIN: GINA JAMES/GRAYLOCK.COM/RETNA; WINEHOUSE: SPLASH NEWS



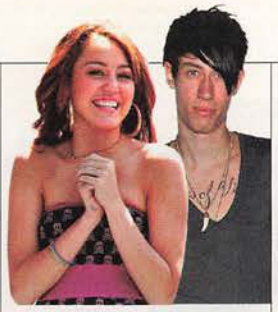
MUSICAL SHARES: Lil Wayne (left) and Coldplay

The response to these two sets (since their debuts, Lil Wayne's disc has moved an additional 209K units, while Coldplay has sold 249K more) means musicians are likely to unleash more perks in the future. Of course, gratis goodies can only help an act so much. "The people have to like you a little bit first," says Dave Matthews, who offered a free live album to concertgoers who bought tickets to his group's current U.S. tour through Ticketmaster. "Or else they'll be like, I don't want the music—and I don't want the ticket." *—Clark Collis*

MARIO LOPEZ SHOWS OFF HIS BODY OF WORK

Best keep thyself at the gym for a few extra hours, **Matthew McConaughey—you have some serious shirtless-celebrity competition,** and his name is Mario Lopez. In the last couple of months, the 34-year-old actor-turned-exhibitionist has revived his career by showcasing his impossibly chiseled muscles on multiple magazine covers (PEOPLE, *TV Guide*), bookshelves (*Mario Lopez's Knockout Fitness*), Broadway (he costars in *A Chorus Line*), and TV screens (MTV's *Randy Jackson Presents: America's Best Dance Crew*, *Extra*).

Once best known for what he was wearing on the early-'90s sitcom *Saved by the Bell*—namely parachute pants and jaunty silk button-downs—Lopez floundered for years after it went off the air, mostly taking gigs as a TV host-of-all-trades (we're still trying to forget *The Other Half*, though you probably have). In 2006, though, **he wised up and decided to let his body do the talking** instead. He famously bared his buns during an innuendo-laced shower scene on *Nip/Tuck*, and signed on as a contestant with ABC's D-list resuscitation factory *Dancing With the Stars*. Faster than you can say "Drop and give me 20!" the well-toned, good-spirited Lopez began to attract the kind of attention and adoration that's usually reserved for female pinups like Pamela Anderson and Megan Fox. He clearly welcomes the fascination with his physique; in May, while promoting his book, Lopez told *Good Morning America* that "fitness has



It's All Relative

Trace Cyrus' band Metro Station has a hit with "Shake It." But Miley's bro isn't the only sibling in the spotlight this summer. Below, we rank the others' projects...from classy to crass! *—Leah Greenblatt*

Solange Knowles
Singer, *"I Decided"*

Haylie Duff
Host, *Legally Blonde the Musical: The Search for Elle Woods*

Rooster McConaughey
Star, *Black Gold*

Ali Lohan
Star, *Living Lohan*

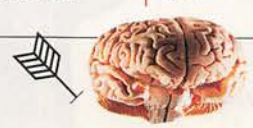
Christopher Ciccone
Author, *Life With My Sister Madonna*

LIL WAYNE: ARNOLD TURNER/WIREIMAGE; COLDPLAY: FRANK MICELOTTA/GETTY IMAGES; MILEY CYRUS: THEO WARGO/WIREIMAGE; TRACE CYRUS: GREGG DEGUIRE/WIREIMAGE; KNOWLES: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR GEFFEN RECORDS; DUFF: WALTER MCBRIDE/RETNA; MCCONAUGHEY: MARK HILL; LOHAN: JEMAL COUNTESS/WIREIMAGE; CICCONE: JEAN BAPTISTE LACROIX/WIREIMAGE; BRAIN: TIM HAWLEY/GETTY IMAGES

The Shaw Report

by Jessica Shaw

IN	FIVE MINUTES AGO	OUT
Gays with dogs	Heiresses with dogs	Actors with dogs
Double dates	Playdates	Blind dates
Cindy vs. Michelle	John vs. Barack	Bill



"There's no person in the music industry or any industry who has the brain that Spencer has." —Heidi Montag

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CAPTAIN CRUNCH: Lopez grins and bares it

always been so important to me. People over the years have asked me, 'What do you do to stay in shape?'... It's about having fun." In other words, let handsome gents like George Clooney court their fans with old-school glamour and class—Lopez is more than happy to be Chippendales' de facto ambassador to the world. *–Tim Stack*

WILL 'N SYNC SAY "HI, HI, HI" AT THE MTV VIDEO MUSIC AWARDS?

Michael Jackson, Guns N' Roses, U2, No Doubt, Eminem, Dr. Dre, and even Britney Spears—don't count anyone out for this year's MTV Video Music Awards. After a decade away from L.A., the telecast heads to Paramount Studios on Sept. 7, and folks are already trying to guess which performers will appear on the show. MTV Networks president Van Toffler will only say "we're talking to all of them," but one rumor in particular caught him off guard. Is 'N Sync readying a reunion? "Wow," he replies. "I haven't heard that one. **We'd definitely like to see jaws drop** on the other end of the screen when someone walks on stage. If you have any other good reunion ideas, bring them to me." Okay, then: anybody but Color Me Badd. *–Shirley Halperin*

EW.COM

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High-Kicking and Screaming

Just how powerful are *So You Think You Can Dance* judge Mary Murphy's lungs? We grabbed a decibel meter, plugged our ears, and let 'er rip. *–Adam B. Vary*

Hit List

by Scott Brown

1. Injured Courtney Love taken home in a shopping cart *At discount. A fresh Courtney Love would've cost... I dunno, hundreds?*

2. Mary-Kate Olsen/Spencer Pratt feud heats up *Now, there's a Lincoln-Douglas debate no one needs to see.*

3. Elementary school founded by Will and Jada Pinkett Smith insists that it's not Scientologist *"We're a normal school," said the principal. "We abide by that 'No Child Left Behind When the Mothership Returns to the Home Planet' Law."*

4. Bette Midler's long-lost wedding photos found *They'll be on the second disc of the never-to-be-released 'For the Boys' special-edition DVD.*

5. Madonna and Guy Ritchie attend Kabbalah services on opposite sides of Atlantic *Apart, yet together, they sang "Somewhere Out There" in Hebrew.*

6. Afflecks and Damons spotted on a double date *It was a dress rehearsal for CBS' upcoming reality spin-off 'Celebrity Swingtown.'*

7. Parenting group criticizes NBC's reality series *The Baby Borrowers* *I can't imagine what for.*

8. Amy Winehouse elbows fan in mosh pit scuffle *Leave the beehive alone, people! One strand out of place and it all comes crashing down like Jenga.*

9. Ruben Studdard weds *"Soon we'll be popping out little Ru-babies!" he announced. "Studfants? Ru-grats? Hello? Media? I'm still alive!"*

10. In Chicago, free performances of a famous Broadway musical canceled due to racial content *Was it 'Cats'? Because I always found that show horribly cat-supremacist.*

LOPEZ: BRUCE GILKAS/FILMMAGIC; MURPHY: KELSEY MCNEAL; JET, VACUUM, BOOK: GETTY IMAGES; JACK WHITE: JEFF GENTNER/GETTY IMAGES; LOVE: AMY GRAVES/WIREIMAGE

WHAT YOU'VE BEEN WAITING FOR... LESS WAITING.

The New Hertz
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The Hertz Online Check-In Guarantee. Get to your car in 10 minutes or less. Hertz introduces a faster way to rent a car. Our new online check-in gets you on your way in 10 minutes or less. Guaranteed. Or get $50 toward your rental. Just complete your check-in online at **hertz.com** to qualify for the 10-Minute Guarantee. Print your confirmation and bring it with you to one of the Hertz Self-Service Express Kiosk or Express Counter locations. If you wait in line more than 10 minutes to receive your rental agreement, see a Hertz representative for a $50 credit on your current or future rental. Get to your vacation faster. **Let Hertz put you in the driver's seat.®**

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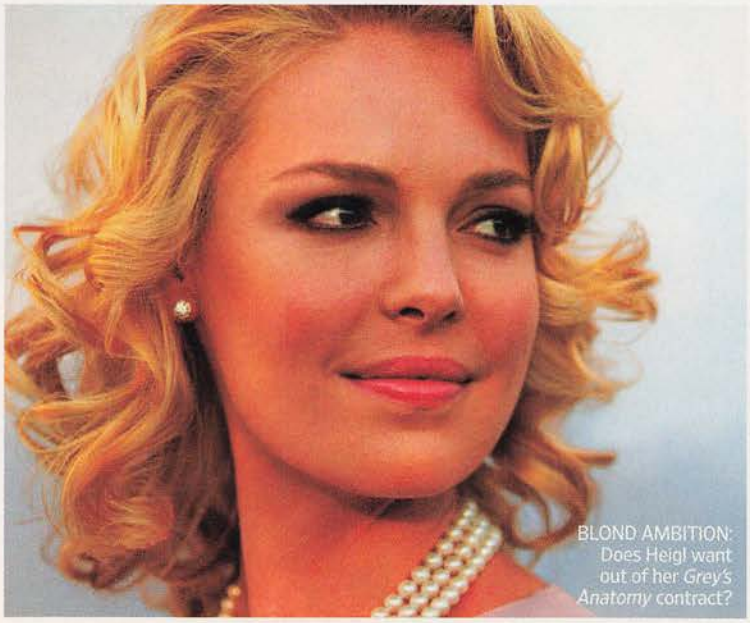
Remember when *Katherine Heigl* was an alien? She does... *American Idol*'s two Davids prime for a rematch... More *Kristen Wiig*!



BLOND AMBITION: Does Heigl want out of her *Grey's Anatomy* contract?

> TV

Katherine Heigl's curious comment about dropping out of this year's Emmy race ("I did not feel I was given the material...to warrant a nomination") was construed by many as an opening salvo in an effort to leave *Grey's Anatomy*, the ABC drama that garnered her a statuette last year and made her a star. The idea isn't so far-fetched, since her stock as a movie actress continues to rise: Her asking price hovers around $6 million, she helped *Knocked Up* reach $149 million last year, and her name recognition propelled *27 Dresses* to a $23 million opening weekend in January. Next up is a role opposite *300* star **Gerard Butler** in the romantic comedy *The Ugly Truth*. But here's where it gets interesting: This wouldn't be the first time she's tried to ditch a show before her contract expires. Heigl and her agent rallied to release her from the sci-fi drama *Roswell* when it moved from The WB to UPN in 2001, according to two insiders familiar with the talks, but the request was denied. Heigl's rep couldn't be reached for comment, though a source close to the actress insists there was "no hidden message" in her remarks, and that she'll continue as Izzie Stevens on *Grey's*. If its writers are a vengeful bunch, you have to wonder what's in store for her.... + Those Bluths are such teases! EW has learned that no deal—much less a script—is in place for a movie version of the Fox comedy *Arrested Development*, but that hasn't stopped the actors from chatting about it. Quips star **Jason Bateman**: "They are trying to decide if they can make it for the money they need. **Michael Cera** is a huge star now...with a huge star attitude to go with it. His salary will probably be the holdup." —*Lynette Rice, with additional reporting by Carrie Bell*

> MUSIC

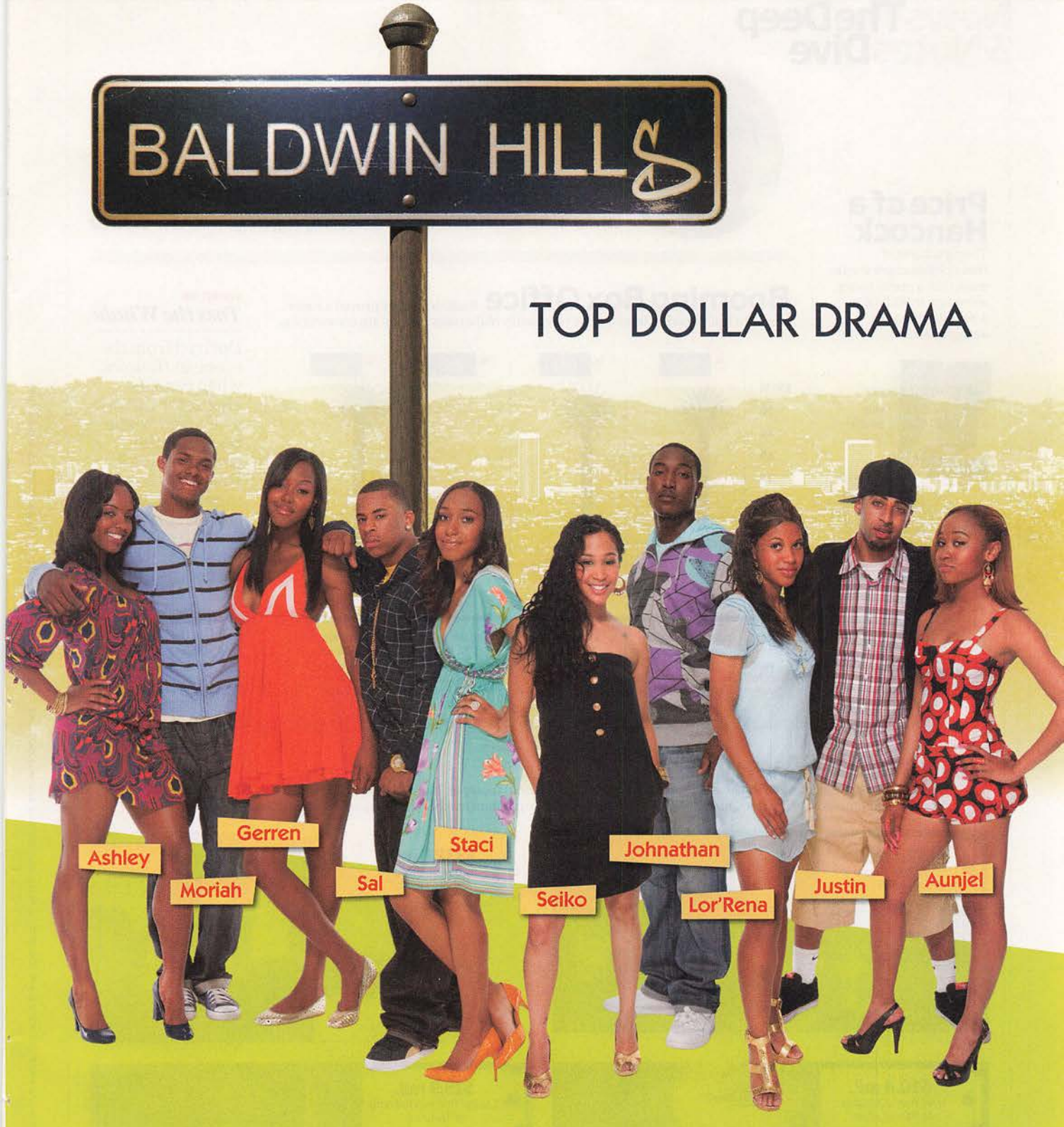
Get ready for an *American Idol* blitz this fall at retail outlets. Season 7 winner DAVID COOK and runner-up DAVID ARCHULETA are scrambling for studio time in between *Idol* tour dates so they can release their debut albums in November. (Cook's is expected to drop early that month.) As for *Idol*'s most successful alum, KELLY CLARKSON has been spending time in Australia at work on her fourth set, while CHRIS DAUGHTRY (above) is eyeing a spring 2009 berth for the follow-up to his quadruple-platinum debut. "I don't want to be accused of a sophomore slump," he tells EW. "It's going to be a big rock album. Daughtry does not want to disappoint the fans by going soft on them." —*Shirley Halperin, with additional reporting by CB*

EW.COM
JUST IN!
We break for news on our Hollywood Insider blog

> MOVIES

Maybe three's the magic number for MIKE JUDGE. The talented but unlucky writer-director, whose last two films (*Office Space* and *Idiocracy*) were ignored by moviegoers, is assembling a new comedy called *Extract*, which centers on a flower-extract plant owner (played by JASON BATEMAN) who's facing a stream of bad luck, including workplace issues and a cheating wife. *Saturday Night Live*'s KRISTEN WIIG, who just landed a role in DREW BARRYMORE's Roller Derby movie *Whip It!*, is in negotiations to play the cuckolding spouse, while *Forgetting Sarah Marshall* star MILA KUNIS (above) is in early talks to play one of the extract plant employees. Production is set to begin in August, pending the potential actors' strike and Wiig's *SNL* schedule. —*Nicole Sperling, with additional reporting by CB*

HEIGL: CHRIS WEEKS/AP PHOTO; DAUGHTRY: DANNY CLINCH; KUNIS: JOE KOHEN/WIREIMAGE



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The All-American Movie Star

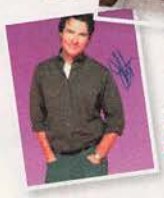
As 'Hancock' opens this July 4th weekend, we look into Will Smith's blockbusting legacy. —KATE WARD

Price of a Hancock

The signatures of *Hancock*'s stars are worth more than a pretty penny, according to uSTAR.net, a website that sells autographed pics.

Will Smith *$69*

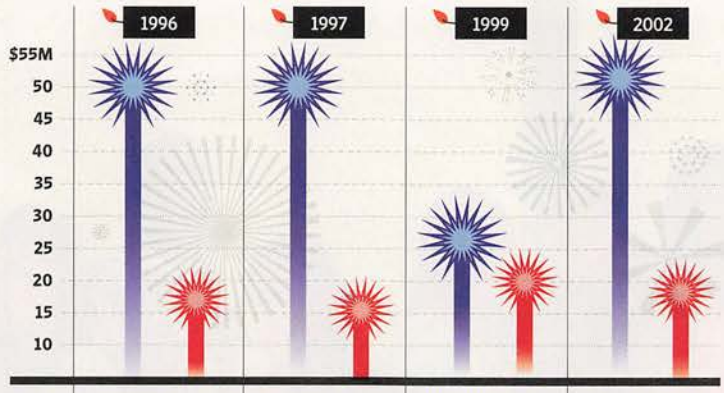
Charlize Theron *$59*



Jason Bateman *$49*

Booming Box Office

Smith's already proved a superhero—to Hollywood, at least—as he continually obliterates the July 4th competition.



Will Smith vs. Second Best	Independence Day $50.2 mil. vs. The Nutty Professor $17.5 mil.	Men in Black $51.1 mil. vs. Face/Off $16.1 mil.	Wild Wild West $27.7 mil. vs. Big Daddy $20 mil.	Men in Black II $52.1 mil. vs. Mr. Deeds $18.4 mil.

DEFINITION

Toss the Whale

Derived from the scene in *Hancock* when Smith's character throws a beached whale back into the ocean to save it. Refers to the moment in which the CGI is so poor it shatters the illusion for the rest of the film. *Ex. 'The Day After Tomorrow' tossed the whale when the wolves chased Jake Gyllenhaal through the boat.*

Landmarks Away!

There's nothing a Will Smith action film loves more than destroying a national treasure. But at what cost? By adjusting each structure's original price tag for inflation, we've calculated the expense of rebuilding the monuments that these explosive flicks, ahem, dinged.

$2.1 mil.* White House *in 'Independence Day'*

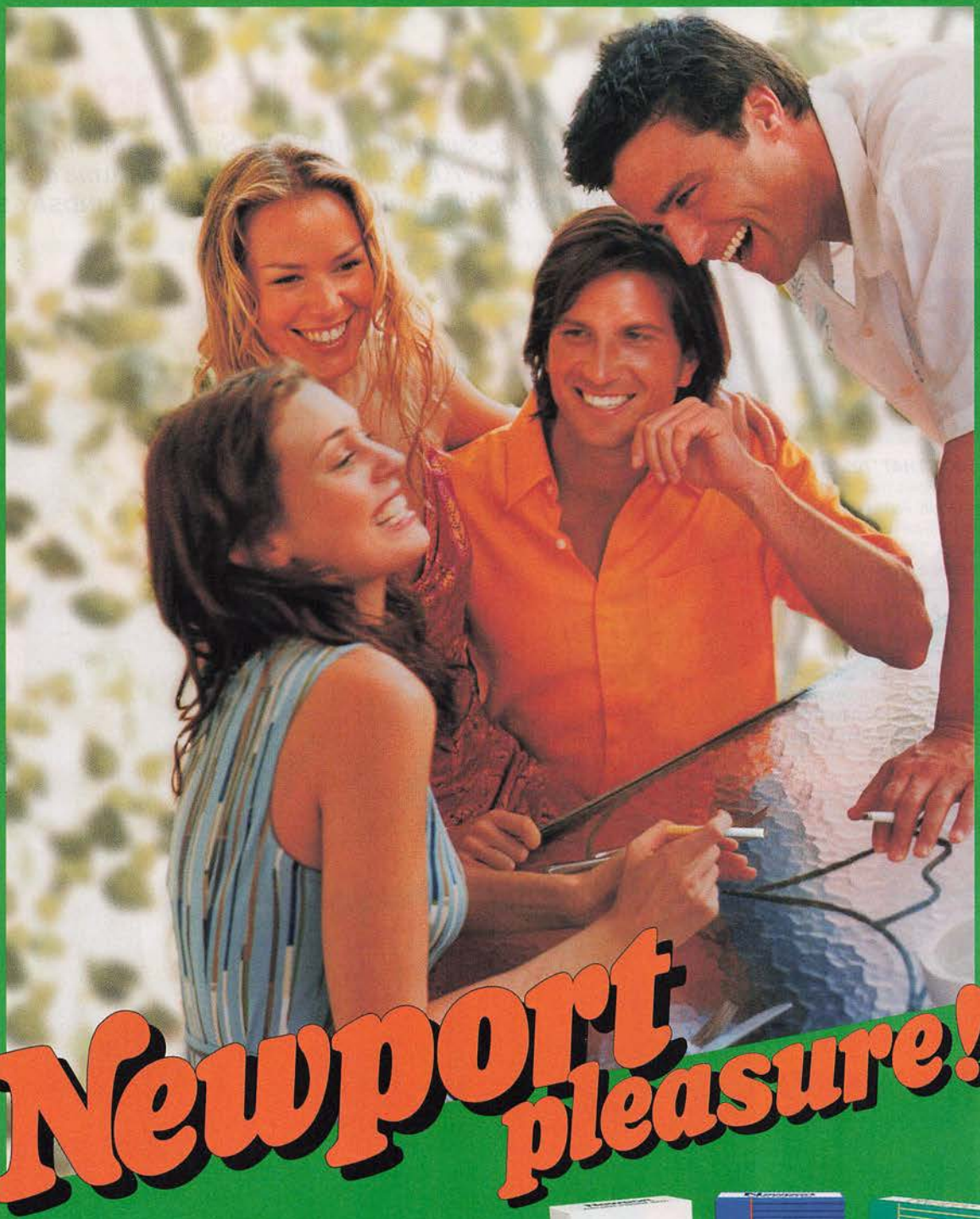
$332.5 mil. Brooklyn Bridge *in 'I Am Legend'*

$10.4 mil. New York's Unisphere *in 'Men in Black'*

$15.9 mil. Capitol Records building *in 'Hancock'*

*This figure does not include the West and East wings, or any renovations done on the mansion since its construction began in 1792. We don't have that much time on our hands.

SMITH: THERON: BATEMAN: COURTESY OF USTAR.NET; *HANCOCK*: FRANK MASI; *I AM LEGEND*: © WARNER BROS./COURTESY EVERETT COLLECTION; *MEN IN BLACK*: © COLUMBIA PICTURES/COURTESY EVERETT COLLECTION



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The Swinging '70s

Sure, the spouse-swapping on CBS' 'Swingtown' has people buzzing, but it's the bold '70s fashion, courtesy of costume designer Jill Ohanneson, that really has us intrigued. —**LINDSAY SOLL**

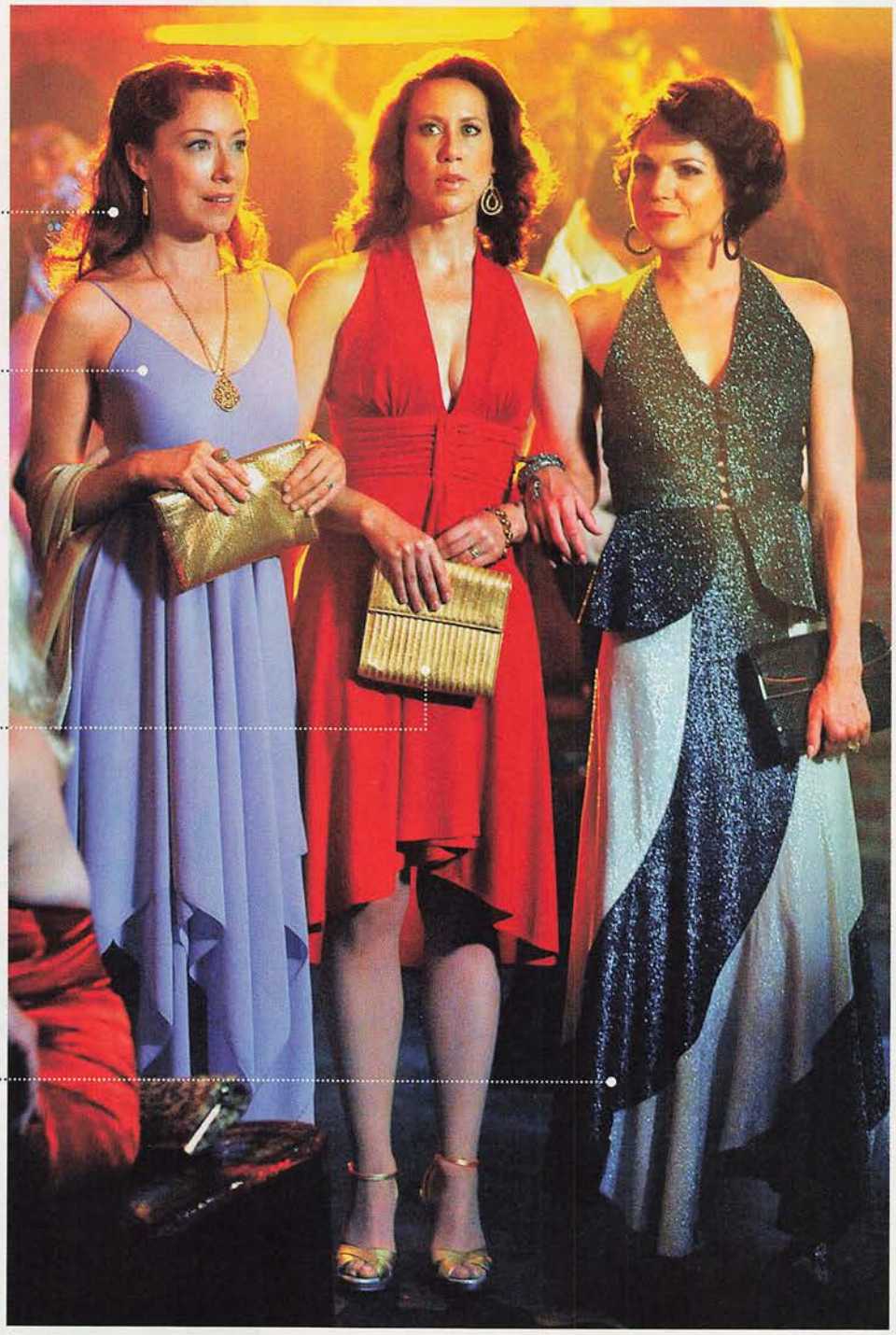
NOT *THAT* '70S SHOW
Ohanneson knows that costuming a mom (Molly Parker) in a series set in 1976 can easily veer into cheesiness. "Put it this way—we haven't done a lot of plaid pants!"

A TREASURE HUNT
"We use all vintage clothing and fabrics," says Ohanneson, who scours L.A. stores like Palace Costume (where she snagged this lavender frock) and American Vintage Clothing.

GET THE LOOK
What's on the streets of *Swingtown* is also on racks today: Jersey halter dress ($75; *www.victoriassecret.com*); Whiting & Davis clutch ($128; *www.ebags.com*).

DOING THE TIME WARP
To make the looks authentic, Ohanneson researched the era's flicks (*Saturday Night Fever*) and designers (Ossie Clark inspired this outfit), and old Sears catalogs.

For a sartorial breakdown of each of the characters—and how you can get their look—head to EW.COM



SWINGTOWN: ERIC MCCANDLESS; *THAT '70S SHOW*, *SATURDAY NIGHT FEVER*: EVERETT COLLECTION

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Small Is Scary

The Master of Fright reveals why big studios rarely deliver horror movie magic. BY STEPHEN KING

"Horror is an unknown actress, cowering in a cabin with a knife she'll never be able to use."

WHILE WALKING BACK to my Boston hotel after a surprisingly well-attended Tuesday afternoon showing of Bryan Bertino's horror thriller *The Strangers*, I found myself musing on what's scary and what's not. Whatever it is, *The Strangers* had enough of it to do incredibly well at the box office. But what makes such a little film with only one star (Liv Tyler) work in the first place? That the question interests me shouldn't amaze anyone, since I've worked in the scare-'em-silly field for years. And it must be of vital interest to Twentieth Century Fox, which this summer releases two movies in the genre with much higher budgets: *The Happening* and *The X-Files: I Want to Believe*. *The Happening* was better than I expected, but it wasn't as scary as *The Strangers*. As for *The X-Files* (out July 25)? Children, I have my doubts.

One thing that seems clear to me, looking back at the 10 or a dozen films that truly scared me, is that most really good horror films are low-budget affairs with special effects cooked up in someone's basement or garage. Among those that truly work are *Carnival of Souls*, *Halloween*, *The Texas Chainsaw Massacre*, *Night of the Living Dead*, and *The Blair Witch Project*. All cost almost nothing to make and earned millions, while their sequels and remakes were crap (*Dawn of the Dead* in both its incarnations being the exception that proves the rule).

Horror is an intimate experience, something that occurs mostly within oneself, and when it works, the screams of a sold-out house are almost intrusive. In that sense, a movie such as *Blair Witch* is more like poetry than like the "event films" that pack the plexes in summer. Those flicks tend to be like sandwiches overstuffed with weirdly tasteless meat and cheese, meals that glut the belly but do nothing for the soul. Studio execs, who not only live behind the curve but seem to have built mansions there, don't seem to understand that most moviegoers recognize all the bluescreens and computer graphics of big-budget films and flick them aside. Those movies blast our emotions and imaginations, instead of caressing them with a knife edge.

The scariest sequence I can remember is in *Night of the Living Dead*. The cemetery-visiting heroine, Barbara, is chased back to her car by a lurching zombie with white hair and dazed eyes. She locks herself in only to discover her brother has taken the keys. The zombie reaches down, finds a rock, and begins to bash it strengthlessly against the car window. The first time I saw this (and twice after), the scene reduced me to jelly.

Of Fox's two summer creepshows, give the edge to *The Happening*, partly because M. Night Shyamalan really understands fear, partly because this time he's completely let himself go (hence the R rating), and partly because after *Lady in the Water* he had something to prove. And, happily, *Happening* plays as a relatively small movie. The new *X-Files* movie, on the other hand, looks big... but horror is not spectacle, and never will be. Horror is an unknown actress, perhaps the girl next door, cowering in a cabin with a knife in her hands we know she'll never be able to use. Horror is the scene in *The Strangers* where Liv Tyler tries to hide beneath the bed...and discovers she can't fit there.

One more problem: Big movies demand big explanations, which are usually tiresome, and big backstories, which are usually cumbersome. If a studio is going to spend $80 or $100 million in hopes of making $300 or $400 million more, they feel a need to shove WHAT IT ALL MEANS down the audience's throat. Is there a serial killer? Then his mommy didn't love him (insert flashback). A monster from outer space? Its planet exploded, of course (and the poor misunderstood thing probably needs a juicy Earth woman to make sexy with). But nightmares exist outside of logic, and there's little fun to be had in explanations; they're antithetical to the poetry of fear.

That's why I can't imagine that anything in *X-Files* will match Liv Tyler's exchange with one of the masked home invaders in one particularly terrifying scene of *The Strangers*.

"Why are you doing this to us?" she whispers.

To which the woman in the doll-face mask responds, in a dead and affectless voice: "Because you were home."

In the end, that's all the explanation a good horror film needs. ■

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BIRTH

Zoey 101 actress **Jamie Lynn Spears**, 17, and fiancé Casey Aldridge, 19, became parents on June 19 in Mississippi. Daughter Maddie Briann is their first.

EXPECTING

American Idol season 5 alum **Paris Bennett**, 19, will become a mom. She hasn't identified the father.

MARRIED

American Idol season 2 winner **Ruben Studdard**, 29, tied the knot with Surata Zuri McCants, 30, in Birmingham, Ala., on June 28.... Producer **Timbaland** (Justin Timberlake, Madonna), 36, wed publicist Monique Idlett, 33, in Aruba on June 22. The couple have a 7-month-old daughter.... *Saturday Night Live* vet **Chris Kattan**, 37, and model Sunshine Tutt, 31, got hitched on June 28 in Yosemite Valley, Calif.

ENGAGED

Uma Thurman, 38, will marry Swiss financier Arpad "Arki" Busson, 45. The actress has been married twice before, to actors Gary Oldman and Ethan Hawke (with whom she has two children).... **Jason Lee** (*My Name Is Earl*), 38, and girlfriend Ceren Alkac reportedly requested a marriage-license form in Norwalk, Calif., on June 30.

SPLIT

Bill Murray, 57, and Jennifer Butler Murray, 42, finalized their divorce in Charleston, S.C., on June 13. Butler Murray, who filed for divorce in May, was given primary custody of their four kids and will receive unspecified child support as well as $7 million from a prenuptial agreement signed when they wed in 1997.

DENIED

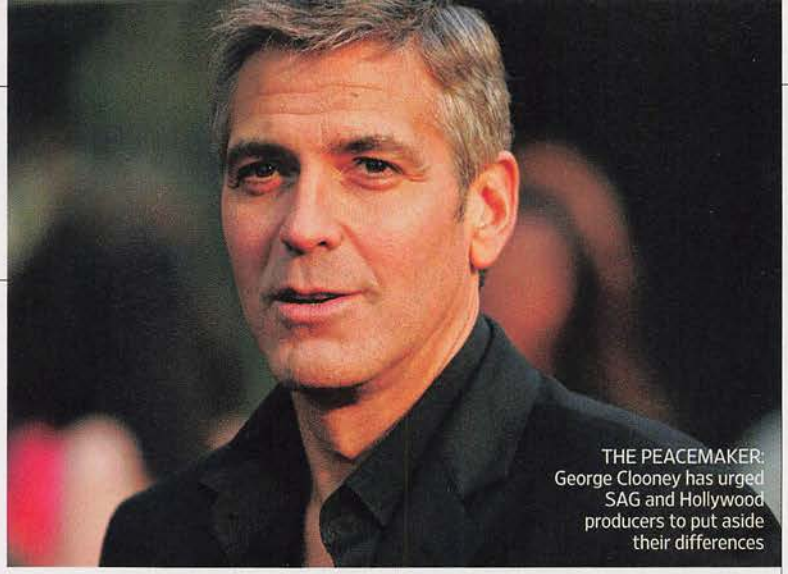
On July 1, **Madonna**'s publicist refuted reports in the U.K. press that the singer, 49, recently consulted a lawyer about ending her seven-year marriage to director **Guy Ritchie**, 39. Said the rep in a statement: "There are no plans for Madonna and Guy to divorce."

COURTS

R. Kelly, 41, was exonerated of all 14 counts in his child-pornography trial on June 13 in Chicago. The R&B star was charged in 2002.... Model/entrepreneur **Kimora Lee Simmons**, 33, and estranged husband **Russell Simmons**, 50, agreed on June 24 in L.A. to give her sole custody of their two kids. The hip-hop mogul must also pay her $40,000 a month in child support for daughters Ming, 8, and Aoki, 5. Lee Simmons filed papers in March, but the couple's divorce is still pending.

RECOVERING

Actress **Heather Locklear**, 46, is being treated for anxiety and depression, her publicist confirmed on June 24. Said her rep in a statement: "She has entered into a medical facility for proper diagnosis and treatment." *—Simon Vozick-Levinson, with additional reporting by Stewart Allen*



THE PEACEMAKER: George Clooney has urged SAG and Hollywood producers to put aside their differences

ACTORS' STRIKE WATCH No one in Hollywood is dusting off the old *Norma Rae* picket signs yet, despite the fact that the largest actors' union, SAG, began working without a contract as of June 30. The next big date is July 8, when SAG's smaller sister union, the American Federation of Television and Radio Artists, votes on its new pact with producers. (SAG has complained its sibling compromised too much.) In the likely scenario that AFTRA's contract is ratified, SAG will return to the negotiating table. *—Vanessa Juarez*

SPEARS: JON KOPALOFF/FILMMAGIC; THURMAN: MIKE MARSLAND/WIREIMAGE; CLOONEY: NATHAN STRANGE/AP PHOTO; LOCKLEAR: REBECCA SAPP/WIREIMAGE

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Chat
Jason Schmall (W)
Me: You wanna meet up later?
Jason Schmall: Sure. Around 7?
Quick Text
12 characters
Sounds good.
Done
Add...
palm
Alt
verizonwireless
The Palm® Centro™ smartphone with touch screen.
Makes hands happy.
Now just $99.99
$169.99 2-yr. price -$70.00 mail-in rebate with new 2-yr. Activation.
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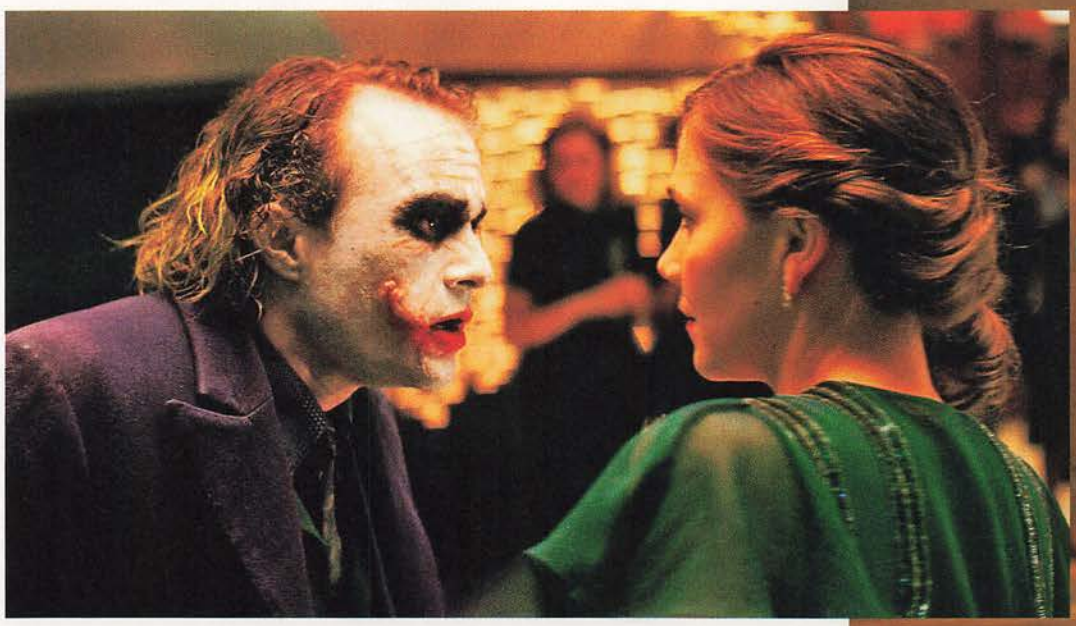
Wild Card
Ledger as the Joker

Dark Victory

*With **The Dark Knight**, director Christopher Nolan and star Christian Bale return to Gotham City for a bold, brooding big-screen thrill ride. But all eyes will be on **Heath Ledger** as **the Joker**: a young actor's blaze of glory.*

By Benjamin Svetkey



HEATH LEDGER ISN'T HERE.

It's July 2007, in downtown Chicago, and the actor was originally scheduled to be shooting a scene in which he uses a pencil as a lethal weapon. But the sequence has been postponed, and Ledger has the day off. Instead, we're watching the cameras roll on a somewhat less riveting moment in *The Dark Knight*: Billionaire Bruce Wayne, exhausted from his late-night crime-fighting escapades, slumps into a chair and falls asleep in the middle of a business meeting. That's right, we're watching Batman take a nap.

No matter. Ledger is all over this set in another way—he's all that anyone working on the movie wants to talk about. Director Christopher Nolan calls Ledger's acting in the film "fearless." Christian Bale, the Caped Crusader himself, says it's "intense—a superb performance." And Morgan Freeman, who plays inventor Lucius Fox (his job in today's scene is to chat with Wayne after the Bat nap), chimes in with a simple "extraordinary." Even before a single frame of the film has been seen, Ledger's twisted turn as the Joker—a part once played by no less an icon than Jack Nicholson—is already building buzz as a dazzling, demented tour de force.

Six months later, in January 2008, it will suddenly, shockingly, become much more.

With *The Dark Knight*, Nolan and Bale return to Gotham City for a second, even moodier and more savage installment of the superhero franchise they revamped in 2005 with *Batman Begins*. The movie delivers on its promise, pitting Batman against the freaky new fiend in psychotic cosmetics who robs banks and blows up hospitals for the sheer anarchic kick of it. Most of the familiar faces

(PP. 26-27) WARNER BROS. PICTURES; (THIS PAGE) LEDGER AND GYLLENHAAL BALE: WARNER BROS. PICTURES. TM & © DC COMICS

***Knight* Tales** (From left) Ledger and Gyllenhaal; Bale on the Bat Pod; Eckhart

Ledger's Joker reminded Oldman of *A Clockwork Orange*. "Heath said, 'I was watching that in my trailer.'"

(and one new Two-Face) are on board, including wry butler Alfred (Michael Caine), stalwart police detective Gordon (Gary Oldman), and lawyer–slash–love interest Rachel Dawes (Maggie Gyllenhaal, taking over the role from Katie Holmes), as well as a new crusading district attorney named Harvey Dent (Aaron Eckhart). *The Dark Knight* has everything fans expect from the series: gizmos like a sleek new "Bat Pod" motorcycle, eye-popping stunts (most performed the old-fashioned way, with real stuntmen and real explosions), and, of course, the brooding Bale, arguably the best, certainly the most serious actor ever to growl under the cowl.

Still, when the film opens July 18, Ledger will be Topic A. His turn in *The Dark Knight* would have been widely talked about this summer even if the 28-year-old actor hadn't died of an accidental prescription-drug overdose last January. It might have even earned him another Oscar nomination (it still could, posthumously). Now the performance is shrouded in tragedy, though, and may well be Ledger's last cinematic testament (it's unclear what Terry Gilliam will, or can, do with the actor's unfinished footage from *The Imaginarium of Doctor Parnassus*). And that loads *The Dark Knight* with a poignancy its creators never anticipated. Certainly one they never desired. Along with the grief it caused friends and family, Ledger's death cast a shadow of uncertainty over the film. It had Warner Bros. reexamining its entire marketing plans for the movie, conducting taste tests on the appropriateness of Ledger's clown face on publicity stills and in trailers. Hardly the way the studio had hoped it would be launching its biggest summer thrill ride.

"The guy had serious nuts," Nolan says. "What I needed was someone who wouldn't be afraid of the comparison with Jack Nicholson. And then I saw Heath's incredible performance in *Brokeback Mountain*. Such a lack of vanity. This was an actor who wasn't afraid to bury himself in his character—to a massive extent."

The Joker's return, of course, had been foreshadowed in the final scene of *Batman Begins*, when Batman turns over a playing card to reveal the telltale mark—a jester—of Gotham's most notorious criminal mastermind. But

ECKHART: STEPHEN VAUGHAN

The Man in the Mask
Bale returns for his second adventure in the Batsuit

what really stacked the deck in favor of a Joker-centered sequel was the $372 million *Batman Begins* raked in worldwide. With Bale contractually locked in for two more Bat movies, and Nolan on board for at least one more, the only thing needed was an actor to play the bad guy. There certainly wasn't a shortage of options. Robin Williams, Sean Penn, and even Mark Hamill were rumored to be on Nolan's short list (at least Hamill had practice, having voiced the Joker in various superhero cartoons). What nobody knew at the time, though, was just how short the director's list was. "Heath was the only one on it," Nolan insists. "I knew he was it from the start."

Nolan was right: Ledger was fearless. The actor seemed to have no misgivings at all about trespassing on Jack's old turf. On the contrary, Ledger's feral take on the Joker makes Nicholson's more gentlemanly clown in Tim Burton's 1989 *Batman* look about as scary as Cesar Romero. Of course, at the time—the summer of 2006—Ledger had reason to be confident. He'd just been nominated for his first Academy Award for *Brokeback*, which must have eased the sting of recent flops like *The Order* and *Lords of Dogtown*. A major role in a big studio franchise was the next logical step for Ledger's career. Especially a franchise that had been relaunched by the indie auteur behind *Memento* and had been retooled as a smart, edgy showcase with a layered, contemplative subtext not generally found in flicks about crime-fighting guys in tights.

Nolan and Ledger hit it off from the start. "We had the same take on the character," the director says. "We didn't have a script yet, but we had ideas. The idea of anarchy as an absolute. The idea of chaos as the most frightening thing to society. The idea of a motiveless criminal, somebody who just wants to watch the world burn." Some of

The Joker's Wild: A Villain Through History

Batman's wisecracking nemesis got some serious makeovers through the years. A brief look back. —Adam Markovitz

1940
GOLDEN AGE
In his first comic-book appearance (*Batman #1*), the Joker's green hair, white face, and murderous appetite made him instantly iconic.

1966
'BATMAN'
For this camp-classic TV series, actor Cesar Romero refused to shave his trademark mustache. Makeup artists had to apply the face paint over it.

1973
SILVER AGE
For *Batman #251*, the longtime collaborating team of writer Denny O'Neil and artist Neal Adams reimagined the Joker as skeletal and seriously evil.

1986
'THE DARK KNIGHT RETURNS #3'
Frank Miller's groundbreaking comic miniseries portrayed the villain as bulky, effeminate—and scarier than ever.

1989
'BATMAN'
In Tim Burton's blockbuster film, prosthetics stretched Jack Nicholson's famous grin, making his performance even more unnerving.

1992
'BATMAN: THE ANIMATED SERIES'
For this TV show, Luke Skywalker himself (Mark Hamill) provided the cackling voice. This Joker's look recalled his early incarnations.

BALE: STEPHEN VAUGHAN; GOLDEN AGE, SILVER AGE: *THE DARK KNIGHT RETURNS #3*: © DC COMICS; *BATMAN* (THE SERIES): © 20TH CENTURY FOX/COURTESY EVERETT COLLECTION; *BATMAN: THE ANIMATED SERIES*: FOX/WARNER BROS./PHOTOFEST

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Behind the Bat (From left) Director Nolan; Bale on set

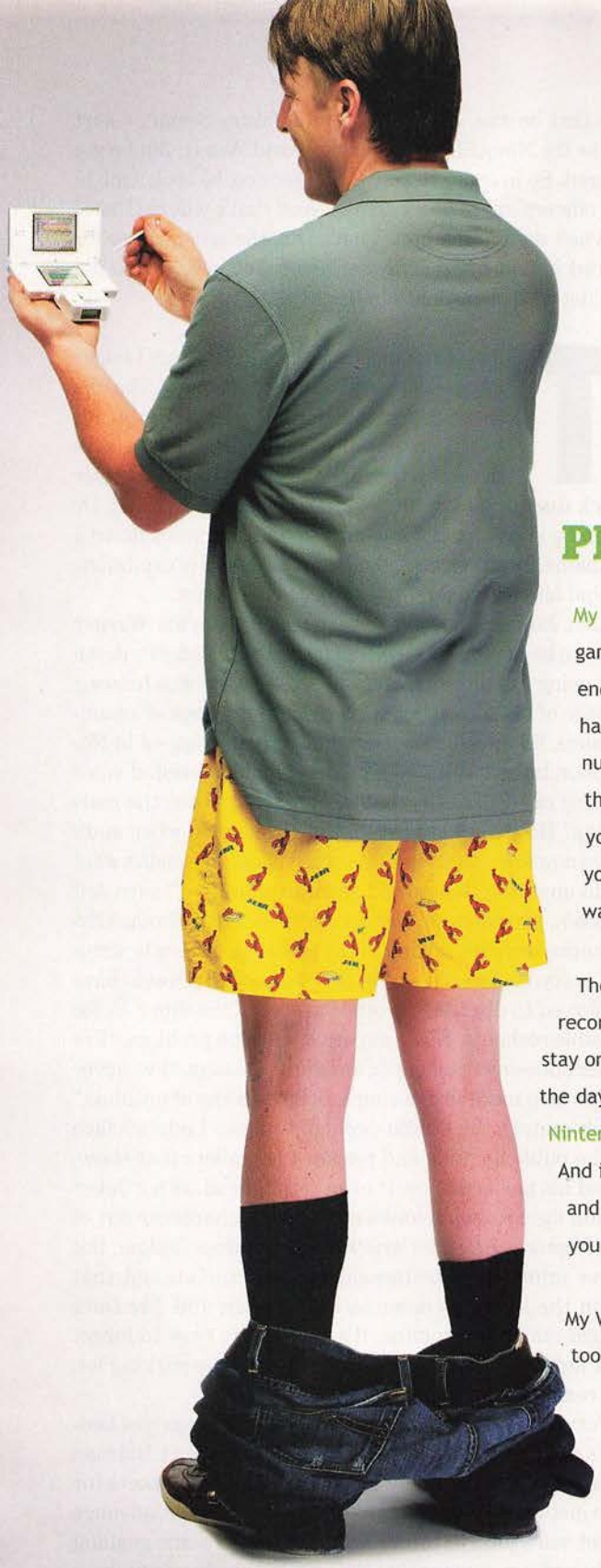
those ideas were pretty radical for a summer tentpole with a reported budget of $180 million (before marketing costs). The Joker, for instance, is given no backstory in the film; he simply bursts into Gotham with the terrifying randomness of a drive-by killer. Even as Nolan started folding those ideas into an actual script (with his brother Jonathan and *Batman Begins* scribe David S. Goyer), Ledger was already slipping into the character's skin. He spent months working with a voice coach fine-tuning the Joker's cackling cadence. "He tried to articulate to me what he was doing with his voice, but it was sometimes hard to understand," Nolan confesses. "He talked about ventriloquist dummies, the way their mouths moved, the way their voices wouldn't appear to come out of them. He said he wanted the voice to have a mocking quality, a sort of disconnectedness." Ledger also gave plenty of thought to the makeup that would be splattered across his face throughout the film. "He started applying the makeup himself—just to see what it would look like if he put it on with his own hands," Nolan says. "We talked about how streaking the paint could get across the idea of corruption, of decay."

"Heath wasn't afraid to bury himself in his character—to a massive extent," says Nolan.

As the cameras started rolling in April 2007, Ledger continued to dig into the Joker's coiled psyche. Gary Oldman, who's played a few nutjobs himself, recalls uncovering one of Ledger's inspirations while shooting a sequence in Gotham's jailhouse. "It was the scene after we capture the Joker and he's in a holding pen, sitting with his back against the bars," Oldman says. "And Heath is sort of looking at me, kind of under his brow, and then he just starts clapping. I remember going over to him between takes and saying, 'You know, you remind me of Alex from *A Clockwork Orange*.' And Heath said, 'Yeah, yeah, yeah. Funnily enough, I was just watching that movie in my trailer.'"

As serious a journey as Ledger took into the character, though, nobody recalls seeing the actor fall down any mental rabbit holes. Contrary to the speculation after his death, his work on *The Dark Knight* didn't appear to ruffle Ledger's psychological health in the slightest. "Heath got the same kick out of acting that I do," Bale says. "He enjoyed

NOLAN, BALE: STEPHEN VAUGHAN/WARNER BROS. PICTURES. TM & © DC COMICS



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'Dark' Inspirations

Director Nolan didn't base this Batman installment on any one comic book, but seems to have drawn from several graphic collections. A viewer's guide. —Marc Bernardin

Batman: The Long Halloween (1996), by Jeph Loeb and Tim Sale. Not exactly the blueprint for *The Dark Knight*, but close. This collection (originally a 13-issue series) finds the Caped Crusader early in his crime-fighting career as he works with Lieut. Jim Gordon and DA Harvey Dent to bring a lunatic to justice—a calendar killer called Holiday. It also details the events that lead up to Dent first calling himself Two-Face.

Batman: The Killing Joke (1988), by Alan Moore and Brian Bolland. Perhaps the definitive take on the Clown Prince of Crime, this graphic novella presented a vision of the Joker as an anarchic storm to be weathered (and who admits to recasting his own biography all the time). And it amplifies one of the themes from another Bat-essential book, *Arkham Asylum*: that Batman and the Joker are both insane men who've made insane choices.

Batman: Year One (1987), by Frank Miller and David Mazzucchelli. Miller, the creator of the landmark *The Dark Knight Returns*, focuses his narrative skills on Batman's origin story, detailing Bruce Wayne's first baby steps out of the Batcave. *Year One* establishes the bond between Batman and Gordon: Batman rescued Gordon's infant child. And that trust anchors the finale of *The Dark Knight* with a deep resonance.

the sort of crazy immersion of acting. He took it incredibly seriously but simultaneously recognized how ridiculous it all is." Oldman got a similar impression. "I know there are these rumors out there that playing the Joker drove him to his grave," he says. "But I never saw anything of that. He was always on time. He knew his part backwards and forwards. I just thought he was a really sweet kid."

There *was* one actor on the set of *The Dark Knight* who did get overly wrapped up in his role—it just didn't happen to be Ledger. "I always make up my own backstories for my characters," says Michael Caine. "Nobody cares but me, but I do it anyway. And my backstory for Alfred was that he was with the Special Infantry Service—sort of like the Navy SEALs—during World War II. But he got injured. So in order to stay in the service, he took a job in the officers' mess as a barman. And that's where [Bruce Wayne's dad] found him. That's why the accent I use for Alfred is that of an army sergeant. You see, you're not dealing with an ordinary butler here..."

That scene in *The Dark Knight* when Ledger impales a man's head with a pencil? The one that got postponed in Chicago last July? It's terrific in the finished film. Almost as good as the one in which the Joker flips an 18-wheeler truck during a high-speed chase with the Bat Pod. Or when he slips into a nurse's dress and shimmies down a Gotham City street, coolly setting off fireballs of explosions behind him with a remote-controlled detonator.

Last January, however, there was reason for Warner Bros. to be nervous. The media frenzy over Ledger's death was going full tilt, with every news network broadcasting footage of his corpse being loaded into the back of an ambulance. Filming on *The Dark Knight* had wrapped in November, but what if Ledger's performance needed voice looping or—worse—reshoots? And what about the marketing? How would the studio sell the movie when audiences now knew the tragic fate of its villain? "We didn't want to do anything that would seem exploitative," says Jeff Robinov, president of Warner Bros. Pictures Group. (*Exploitative* includes talking to the press about Heath; virtually everyone interviewed in this story clearly would have preferred to discuss any other aspect of the film.) As for possible reshoots, Nolan says that wasn't a problem. "I've never done any reshoots on anything," he says. "I've never had to loop more than a couple of lines in any of my films."

Ultimately, the studio decided to leave Ledger's face in the publicity stills and release the trailers that showcased his performance. It even went ahead with a Joker action figure, which looks more like a character out of *The Nightmare Before Christmas* than it does Ledger, but never mind. It's a testament to the actor's talent that when the lights go down in the theater, and *The Dark Knight* starts unspooling, it's shockingly easy to forget that he's gone. It's only later, walking to the parking lot, the reality sinks in again.

Perversely—or maybe predictably—the tragedy of Ledger's death may draw ticket buyers who aren't Batman fans but who want to pay the actor their last respects (or who just want to gawk at his ghost). In any case, advance ticket sales for *The Dark Knight*, as well as some gushing early reviews, suggest that the opening-weekend numbers are going to be huge. Some observers already predict that the movie could surpass *Spider-Man* to become the highest-grossing comic-book-based movie of all time. In an irony the Joker would appreciate, Heath Ledger's last film is about to be the biggest hit of his life. ■

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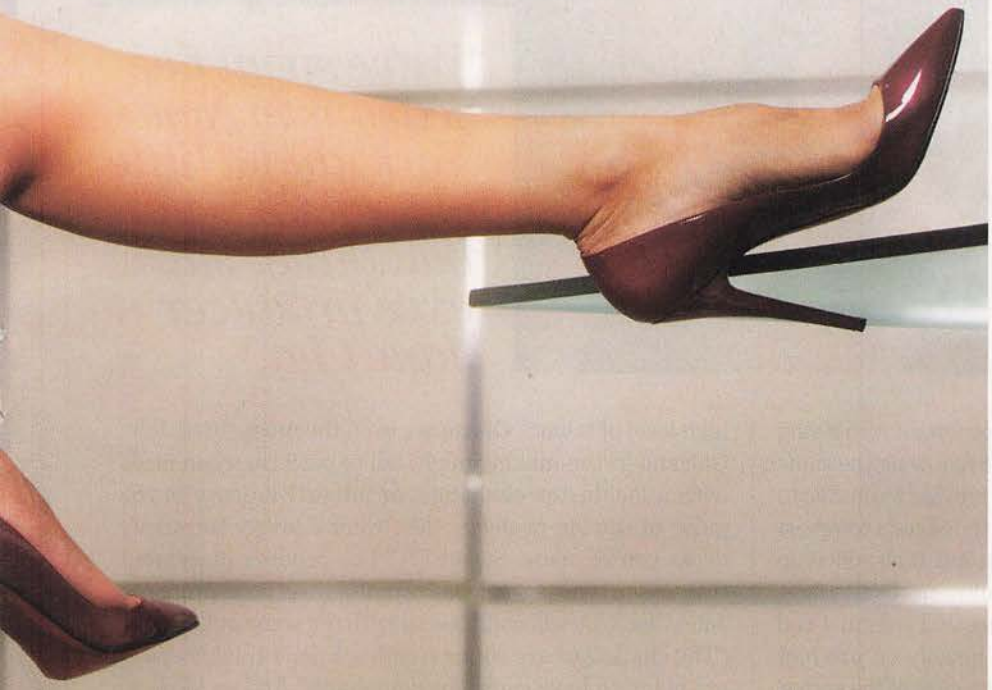
Legging It

Though her show is in the midst of moving to a new network, Klum says she's focused on the upcoming fifth season on Bravo: "I'm not already with one foot over at Lifetime."

Project Runaway

By Missy Schwartz

Photograph by JAMES DIMMOCK



HEIDI KLUM and her reality hit have one season left on Bravo. Then everything changes: new network, new producers, new coast. Will viewers be in or *out*?

SETTLED INTO THE BACKSEAT of a town car on a sticky June morning in New York City, Heidi Klum is explaining who she is—and isn't. Yes, she's the German-born supermodel who, over the past three years, has transformed herself from Victoria's Secret pinup to an Emmy-nominated TV star and producer. In 2004, with a little help from her big-shot friends (does the name Harvey Weinstein ring a bell?), Klum co-created and signed on to host *Project Runway*, the reality series about aspiring fashion designers that soon exploded into a ratings hit and watercooler favorite. But when it comes to brass-tacks business decisions about the show, including the bombshell announcement in April that it would be leaving its current home at Bravo for Lifetime in November, she is *not* the one calling the tough shots. "People always think I have all the say. I don't!" she says with a laugh. "It's Harvey—he owns most of the show. And exactly what they do behind closed doors, I don't really know." So no, despite her success, she is not a screaming office tyrant. "A

Behind the Seams (right) Gunn with season 4 contestants Kit Pistol, Christian Siriano, and Jack Mackenroth; (below) judges Garcia and Klum at Fashion Week

hard businesswoman like, 'You're fired!'—that's not me," Klum says, as the car makes its way toward Parsons The New School for Design, where she'll spend the afternoon taping the seventh episode of *Runway*'s fifth season. "I like to think I am serious about business, but that doesn't mean I'm someone that stands in her office like, 'Grrrrrr!' I'm not a mean person."

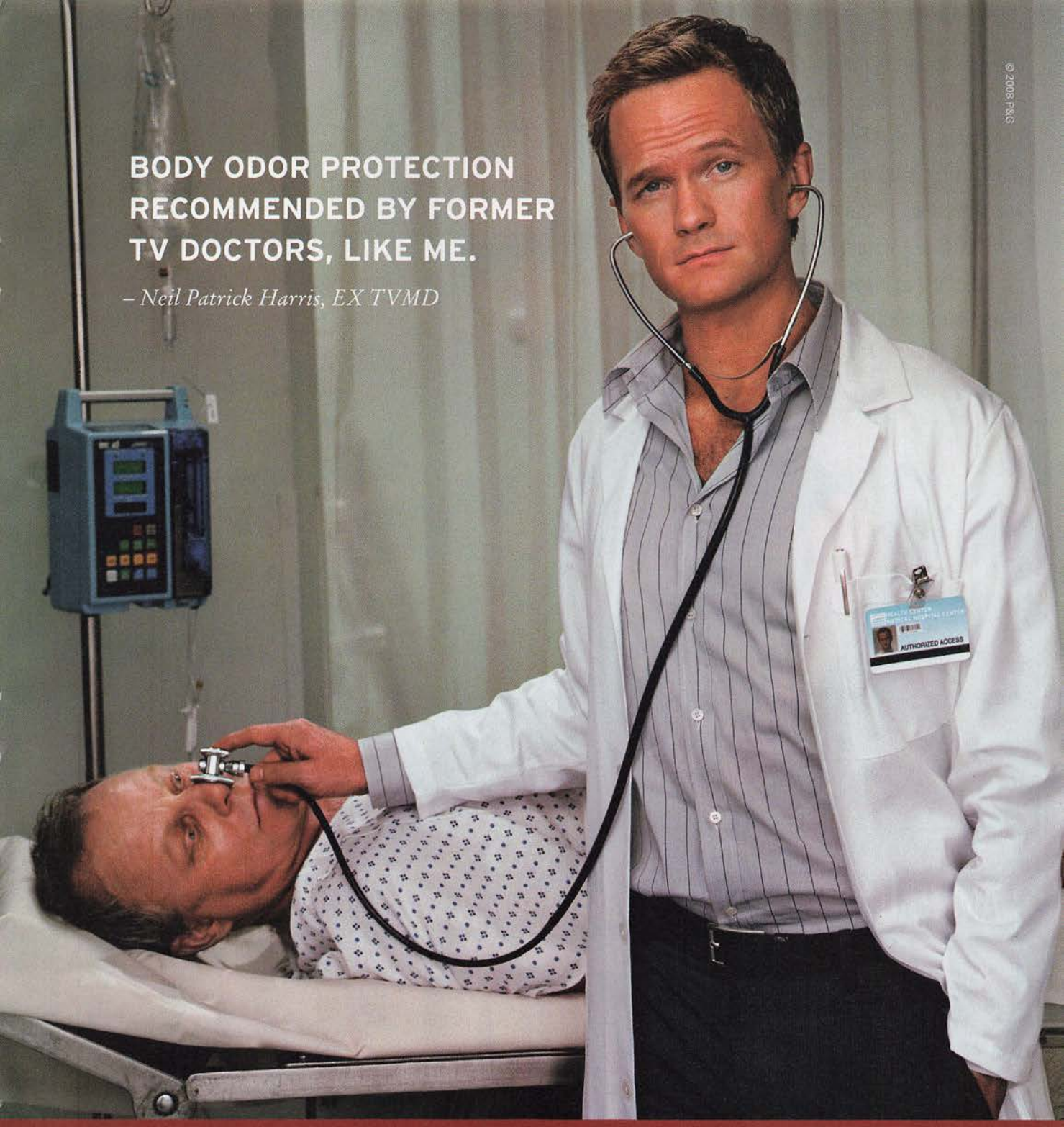
You can't really blame Klum for playing up her kind image, given the big, ugly storm that's currently brewing in the *Runway* universe. The same day The Weinstein Co. revealed that Lifetime would be airing season 6 and the four cycles beyond, Bravo's parent company, NBC Universal, fired back with a lawsuit claiming that the Weinsteins' deal with Lifetime (worth an estimated $150 million) was a breach of contract. And the drama didn't end there. A few weeks later, word came that the sixth season of the New York-based show would take place partly in Los Angeles, and that *Runway*'s longtime producers Magical Elves, who many insiders credit with giving the show its addictive flair, would not be following the show to Lifetime. Then, with Nina Garcia moving from *Elle* to *Marie Claire*, there were doubts that the show's toughest judge would be joining the gang at Lifetime. It all added up to a doozy of a news flash for *Runway*'s ultra-protective fans, many of whom were already grumbling that season 4 had slipped, with challenges relying too heavily on product placement, and a frustrating underutilization of the series' mentor, Tim Gunn. With so many changes, fans began worrying aloud that *Runway* was on the verge of becoming—to borrow a phrase from recent winner Christian Siriano—a hot tranny mess. So the $150 million question is: Can *Project Runway* keep making it work?

"We've spent five seasons in New York, and a little changeup is not a bad thing," says exec producer Jane Cha.

The *Runway* team assures us that the answer is yes—at least for season 5, which premieres on Bravo July 16. Despite the awkwardness of the impending network switch and the ongoing legal battle, everyone claims, diplomatically, that the mood on the set has been business as usual. "We're totally focused on the show—on the challenges, the drama," says Klum. "I'm not already with one foot over at Lifetime. Both of my feet are here, and I'm concentrating on making a beautiful show." And the caliber of the contestants? "I'll be blunt: I don't know how we could have raised the talent bar any higher than season 4," says Gunn. "But the bar is still there for season 5. We have an extremely high level of talent." Of course, even the most gifted John Galliano-in-the-making might fail to perform when faced with a lackluster challenge, or advertisements in the guise of sewing projects. (My, what a lovely Hershey's dress you've made, Sweet P!) "The product placement this season is not egregious," promises executive producer Jane Cha, who will continue on with the show at Lifetime. "The challenges are super creative. I don't think viewers are going to have cause for complaint." And as Magical Elves' Jane Lipsitz and Dan Cutforth shoot their final season, maintaining a high level of creative integrity is more important than ever. "We really want to go out with a bang," says Cutforth, who with partner Lipsitz opted to sign a first-look deal with NBC Universal instead of reupping with *Runway* for future cycles. Though the duo are keeping the details of how they plan to end their *Runway* stint a secret, Cutforth hints that they might repeat classic challenges from past seasons. He adds, "We don't feel like it's over-promising to say that this will be one of the greatest seasons of the show."

Still, there's no denying that *Runway* is in a period of transition. EW has confirmed that Garcia will resume her role in season 6, right alongside fellow judge Michael Kors, but the rest of the show remains in flux. With the lawsuit between NBC Universal and

(PP. 36-37) STYLING: ELLE STRAUSS/BERNSTEIN & ANDRIULLI; HAIR: HELENA FACCENDA/ARTMIXBEAUTY.COM; MAKEUP: LINDA HAY/VICTORIA'S SECRET BEAUTY/THE WALL GROUP; SET DESIGN: MICHAEL BEDNARK/BEDNARKSTUDIO.COM; DRESS: BLACK HALO; SHOES: CHRISTIAN LOUBOUTIN; (THIS PAGE) GUNN AND CONTESTANTS: BARBARA NITKE; GARCIA AND KLUM: VIRGINIA SHERWOOD



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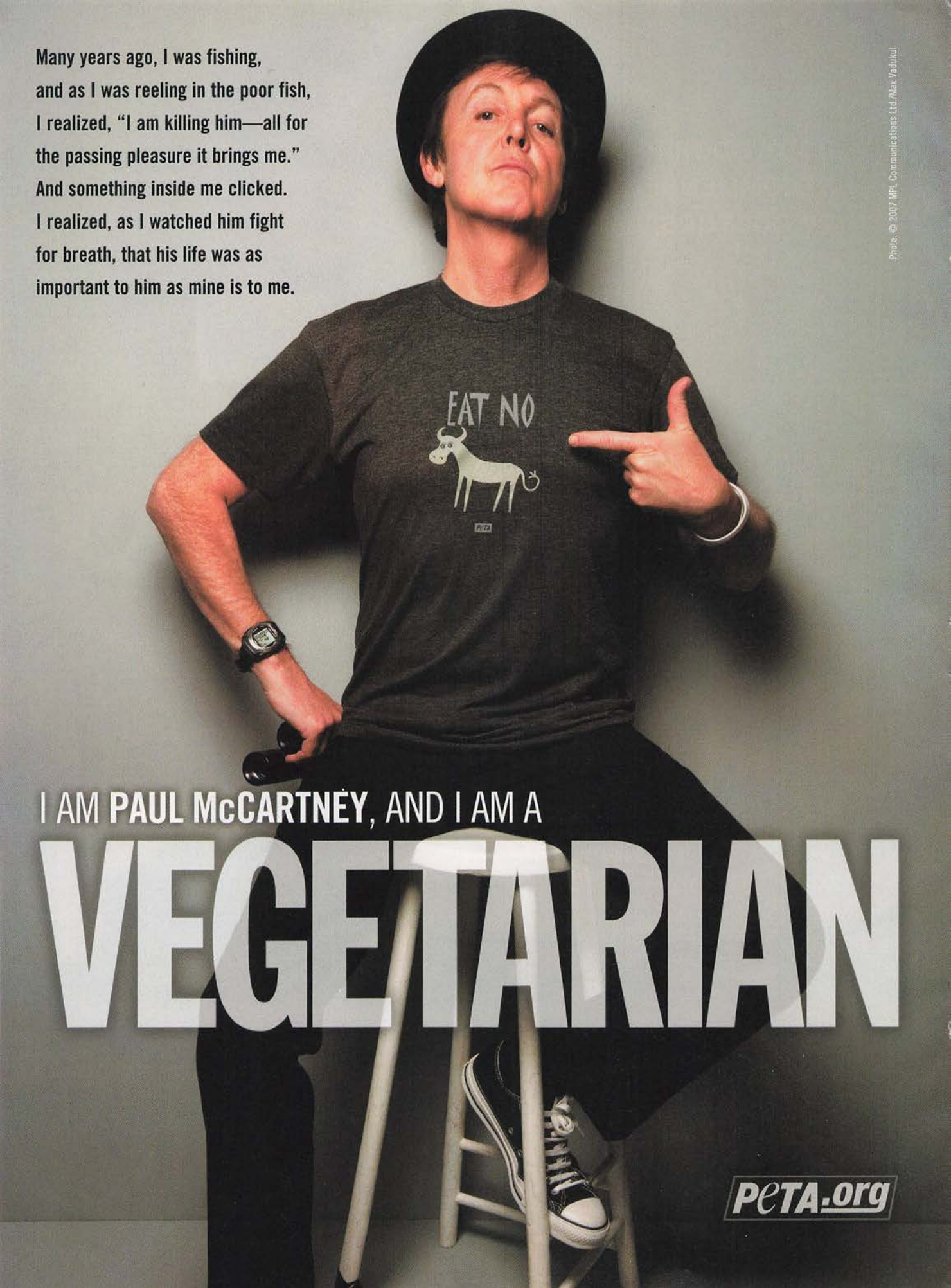
Many years ago, I was fishing,
and as I was reeling in the poor fish,
I realized, "I am killing him—all for
the passing pleasure it brings me."
And something inside me clicked.
I realized, as I watched him fight
for breath, that his life was as
important to him as mine is to me.
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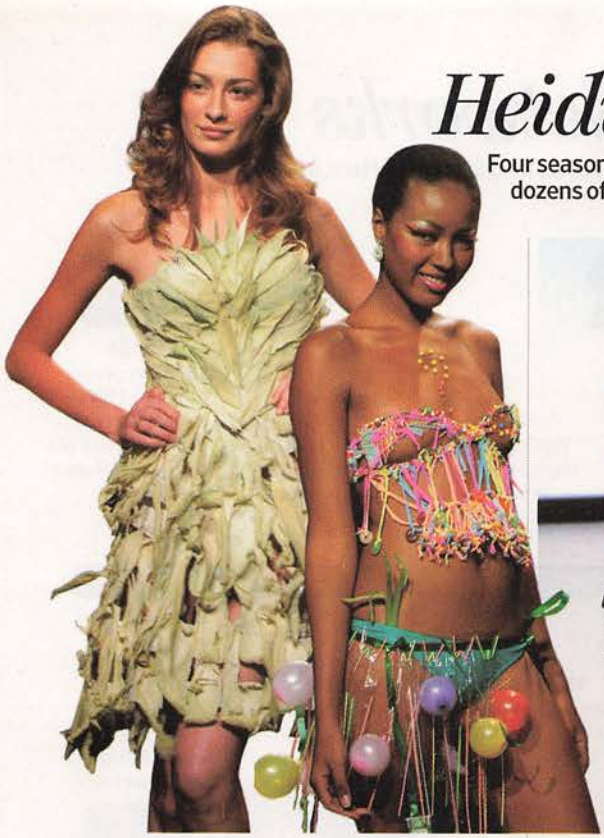
Heidi's 'Runway' Favorites

Four seasons of *Runway* add up to thousands of moments, hundreds of looks, and dozens of personalities. Klum picks a handful of her faves. —*Tanner Stransky*



Favorite Challenge *Season 1, Ep. 1*

Contestants were set loose in a grocery store with $50. Remembers Klum: "That set the tone and that showed the people out there, Wow, they think beyond the garbage bag."

Personal Best
Season 2

Heidi points to her shimmering ensemble at the second-season finale as her all-time high.

Best Comeback
Chris March *Season 4*

Once reinstated, the costume designer almost made it to the final round with his bold designs.

Favorite Winner
Christian Siriano *Season 4*

"I have a special place in my heart for Christian," Klum says of the "fierce" phenom.

Favorite Twist
Season 2, Ep. 2

In one of the most technically challenging tasks, Heidi told the designers they had to make fabulous new looks out of the duds they were wearing that very moment.

Top Guest Judges
Season 4

Klum points to Posh (above) and Sarah Jessica Parker as being "surprisingly informed."

Most Memorable Personalities
Jay McCarroll, Austin Scarlett & Santino Rice
Seasons 1 & 2

Outrageous, for sure, but the mouthy Jay, prim Austin, and egotistical Santino infused *Runway* with drama.

CHALLENGE, WINNER, TWIST: BARBARA NITKE; PERSONAL ENSEMBLE: JENNIFER GRAYLOCK/AP/WIDE WORLD PHOTO; COMEBACK: THOMAS CONCORDIA/WIREIMAGE; GUEST JUDGE: PETER KRAMER/AP/WIDE WORLD PHOTO; MCCARROLL, SCARLETT: CRAIG BLANKENHORN; RICE: MIKE RUIZ

The Weinstein Co. still pending, there is a (small) chance that *Runway* won't end up at the network once synonymous with—cue breathy, female voice—*television for women*. The first court date is in July, when a judge will decide whether to grant a preliminary injunction against The Weinstein Co. barring them from proceeding with their Lifetime deal. Already there have been whispers that cycle 6's scheduled November premiere could get bumped to January. But not if Harvey Weinstein has anything to do with it, apparently.

At a May 12 cocktail party in Manhattan, an EW reporter watched Weinstein give NBC co-chair Marc Graboff a hug... then proceed to tell Graboff that the facts were against them and to drop the case. (A spokesperson for Weinstein maintains "it was friendly banter back and forth between Marc and Harvey and nothing more. The two have remained friends throughout the process.") At a time when the Weinsteins' film business is not exactly going gangbusters, a lengthy legal battle is probably not the soundest of business

A Tale of Two Networks

Both were built in the '80s, but Bravo and Lifetime have since carved out distinct identities. Here, a brief history. —TS

BRAVO

1980
Cablevision launches the ad-free net focused on the arts.

1994
Inside the Actors Studio, hosted by James Lipton, debuts with guest Alec Baldwin.

2002
NBC purchases Bravo for $1.25 billion.

2003
The network's makeover swings into action with *Queer Eye for the Straight Guy*, which hits 3.3 million viewers.

2005
The "Watch What Happens" slogan is introduced.

2006
The *Real Housewives* craze begins with the ladies of Orange County. Foodie favorite *Top Chef* also premieres.

2008
5.8 million viewers—a network high—tune in to see Christian Siriano win season 4 of *Project Runway*.

LIFETIME

1984
Hearst Corp., Viacom, and CapCities/ABC band together to create Lifetime after a merger of Daytime and Cable Health Network.

1984
Good Sex! With Dr. Ruth becomes the network's first breakout hit.

1990
The Lifetime Original Movie genre kicks off with *Memories of Murder* (which features a woman suffering from amnesia, natch).

1993
Mary Tyler Moore scores Lifetime its first Emmy Award with her performance in *Stolen Babies*.

1995
The net is christened "Television for Women."

1997
Golden Girls reruns appear on Lifetime and pull in surprisingly spry ratings.

2007
Army Wives nabs 3.5 million viewers, the network's biggest series premiere.

maneuvers. Bravo, on the other hand, can hardly afford *not* to fight for *Runway*. The show delivers the network's highest ratings (season 4's finale topped off at 5.8 million viewers), and without *Runway*, the closest runners-up are *Top Chef* and *The Real Housewives of Orange County*, which wrapped at a less spectacular 4.2 million and 2.4 million respectively.

Yet Lifetime needs *Runway* just as much. Snagging the Emmy-nominated, Peabody Award-winning series is the savviest move the network, once known for its women-in-jeopardy melodramas, could have made. With the installation last year of its new CEO, the well-respected former ABC exec Andrea Wong, Lifetime has set out to transform itself into a hipper, younger destination; it's already boosted its cred with the hit drama *Army Wives*. And with a presence in 96 million homes, it has a potentially bigger reach than Bravo's 88.6 million. But with a median viewer age seven years older than Bravo's 41, Lifetime has yet to match its rival's cool quotient. Lifetime declined to comment for this story, claiming it was premature to speak about *Runway*. But when Wong spoke with EW in April, she called the series "our crown jewel" and promised not only to lavish it with "as much support as possible," but to protect it as well. "We love the show exactly the way it is. We plan to keep it that way."

Well, maybe not *exactly*. Season 6 is, after all, slated to kick off in Los Angeles—a wallop of a change for a series in which NYC has effectively been a character from episode 1. The show's makers know the West Coast relocation has fans panicked, even if the finale will take place at Fashion Week in Bryant Park, as always. Exec producer Cha just asks that people give it a chance. "We've spent five seasons in New York, and a little changeup is not a bad thing," she says. "L.A. gives us Hollywood, red-carpet fashion, and more context for our challenges involving celebrity culture." For Klum, who denies reports that the coastal jump was motivated by her wish to be closer to her husband Seal and three kids, the locale shouldn't matter anyway. "The designers are in the *Project Runway* world—they don't go anywhere apart from the house or Parsons or [the fabric store] Mood," she says. "You can do that anywhere. You could do it on Mars, really."

Of course, no amount of spin can change the fact that Magical Elves won't be lending their signature touch come season 6. And with Bunim-Murray, the producing team best known for MTV's *The Real World*, in final negotiations to replace them, it's impossible not to wonder how that might affect the show. (Will they install a hot tub in the sewing room?) But again, Klum insists there is no cause for alarm. "The heart of the show will still be there," she says. "It won't go into gossipy things like who's sleeping with who. I can assure people that. It will continue to be about finding great talent and giving them a platform to shine." That, a catwalk, and plenty of Tim Gunn is all we ask. ■ *(Additional reporting by Lynette Rice and Tanner Stransky)*

LIPTON, *QUEER EYE FOR THE STRAIGHT GUY*: CRAIG BLANKENHORN; *TOP CHEF*: ISABELLA VOSMIKOVA; SIRIANO: RAY TAMARRA/GETTY IMAGES; DR. RUTH: RON GALELLA/WIREIMAGE; MOORE: EVERETT COLLECTION; *GOLDEN GIRLS*: ALICE S. HALL/NBCU PHOTO BANK

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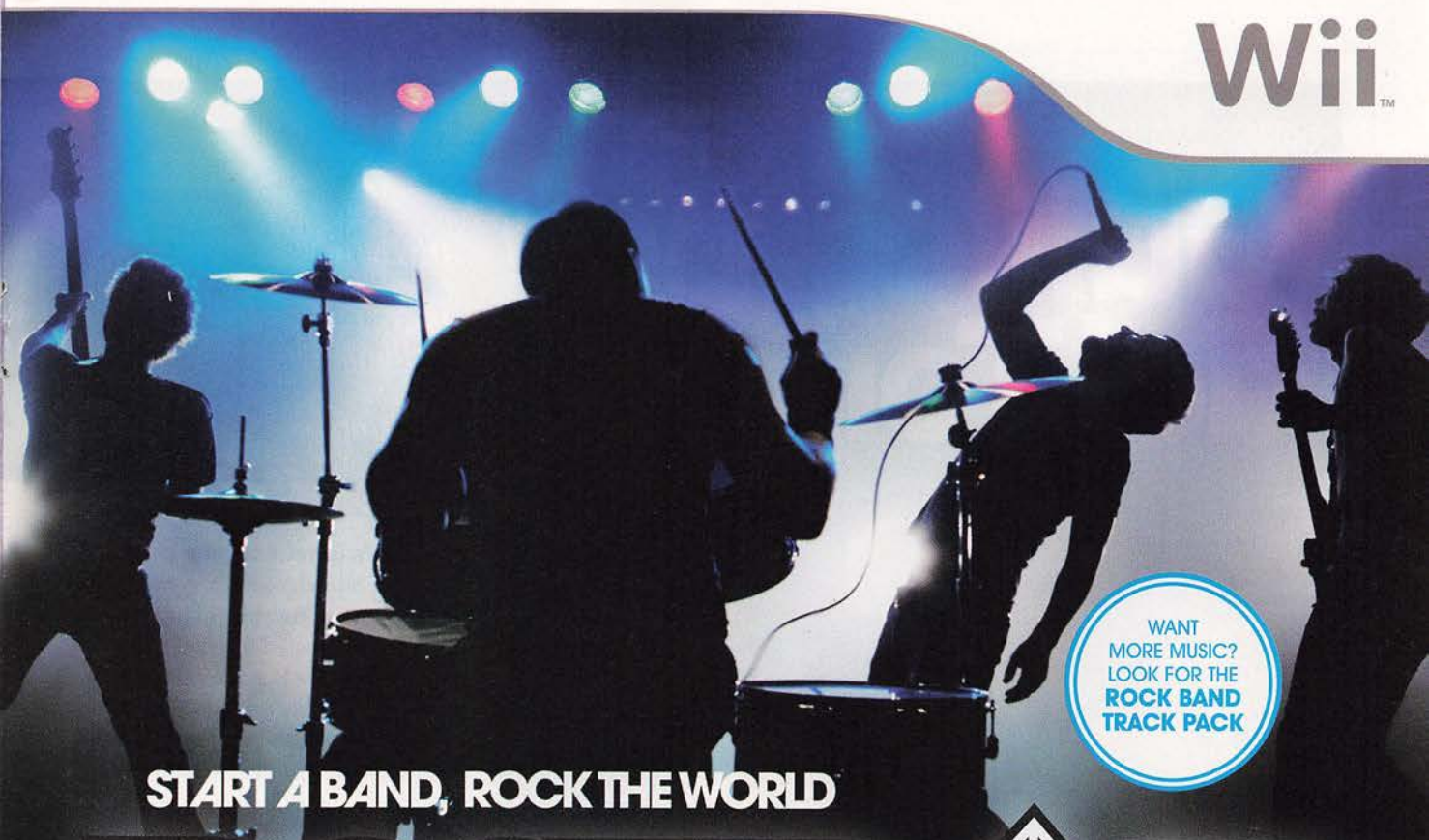

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INSIDE THE MIND OF...

Guillermo del Toro

OCCUPATION:
Director

CREDITS:
Pan's Labyrinth, Hellboy II

NEXT UP:
The Hobbit

WHEN GUILLERMO DEL TORO was growing up in Guadalajara, Mexico, he slept with a stuffed mutant werewolf that he'd made himself, with help from his grandmother. Now he's one of Hollywood's most buzzed-about new auteurs. His latest movie, *Hellboy II: The Golden Army*, opens July 11. And soon the director, 43, will relocate to New Zealand to begin the first of two films from J.R.R. Tolkien's *The Hobbit*. He discussed his formative influences with EW.

Del Toro's favorite superhero is a misunderstood mound of sentient muck named Swamp Thing **(1)**, which was created by writer Len Wein and artist Berni Wrightson. As a kid, del Toro would bike to the drugstore to buy the latest issue of the comic, "and never complete the ride back. I would always stop half a block away and read it on the sidewalk."

Comic-book creator Jack Kirby was del Toro's biggest influence for his *Hellboy* movies (which were themselves adapted from comics by Mike Mignola). "Kirby's monsters **(2)** were incredibly powerful and incredibly silly—creatures with massive teeth wandering the streets popping cars in their mouths like popcorn," he says.

Del Toro prizes handmade effects. He calls Ray Harryhausen (*The 7th Voyage of Sinbad*, **3**) and the late Stan Winston "my heroes." He names Dick Smith (*The Exorcist*, **4**), Rick Baker (*An American Werewolf in London*), and Rob Bottin (*John Carpenter's The Thing*) "the three gods of my personal mythology."

"All movies should be designed like animation, where the style *is* the substance," del Toro says. He's been inspired by certain cartoons from Chuck Jones, such as the Bugs Bunny **(5)** opus *What's Opera, Doc?*, and by Eyvind Earle, the color stylist on Disney's *Sleeping Beauty* **(10)**.

In the late '70s, del Toro discovered Symbolism. While trolling a flea market, he was startled by a book about Mexican painter Julio Ruelas that featured a bloated, drowned satyr. So began the director's fascination with the movement,

Photograph by CHRIS BUCK

THE 7TH VOYAGE OF SINBAD: COLUMBIA PICTURES/PHOTOFEST; THE EXORCIST: BUGS BUNNY: WARNER BROS./PHOTOFEST; ROPS PAINTING: © CHRISTIE'S IMAGES/CORBIS; DICKENS: © CHRIS HELLIER/CORBIS; SLEEPING BEAUTY: DISNEY/PHOTOFEST; THE ROAD WARRIOR: WARNER BROS./THE KOBAL COLLECTION; BRAZIL: UNIVERSAL PICTURES/PHOTOFEST; FRANKENSTEIN: UNIVERSAL/THE KOBAL COLLECTION; CREATURE FROM THE BLACK LAGOON: © BETTMANN/CORBIS

where artists like Ruelas and Félicien Rops **(6)** presented mythological iconography as "sensuous and perverse."

Del Toro collects vintage crime and pulp novels, including paperbacks by Tarzan **(9)** creator Edgar Rice Burroughs. But he isn't a big fantasy-literature guy. One of his favorite authors is Charles Dickens **(7)**.

Movie soundtracks dominate his audio library. "Last time I counted on iTunes, I have 51 days' worth of soundtrack music," he says. Otherwise, he's a pop and progressive-rock fan. Peter Gabriel and Pink Floyd **(8)** are favorites.

Del Toro loves *The Road Warrior* (11), *Blade Runner*, and *Brazil* **(12)**. But the movies that most shaped him are the old-school monster flicks: *Creature From the Black Lagoon* **(14)** and especially James Whale's Frankenstein films **(13)**. "I first saw them on TV at a very early age, and I thoroughly identified with Boris Karloff's performance as Frankenstein's creature," he says. "Karloff embodies the most essential, existential quality of being human—a creature expelled from a womb of darkness and silence by an uncaring creator and thrust upon a world of fire, rain, and hatred. I was weird as a kid. What can I say?" ***By Jeff Jensen***

Movies

Hancock makes us nostalgic for *Iron Man*; *The Wackness* makes us nostalgic for nothing. **Plus:** Speaking of nostalgia, our Movies on DVD page kicks off with *Heathers*.

Hancock

STARRING *Will Smith, Charlize Theron*
DIRECTED BY *Peter Berg*
PG-13, 92 MINS.
By Lisa Schwarzbaum

In the screwed-up summer diversion *Hancock*, Will Smith plays a disheveled, hard-drinking, Los Angeles-based superhero referred to on the street by cute kids and peaceful oldies alike as an a-hole. The designation is a punchline in itself, uttered throughout the movie with a glee that challenges profanity conventions in a mainstream publication, since one of the feats Smith sets for himself in his latest attempt at Fourth of July box office superheroism is to apply his kryptonite-resistant personal likability to **a character who is, at first glance, a real schmuck**. After some sort of accident, the reluctant crime-stopper doesn't know who he is or why he's in L.A. (hence the generic name John Hancock); he just knows he possesses otherworldly talents for flying

HANCOCK: FRANK MASI

Illustration by REGAL VENDETTA

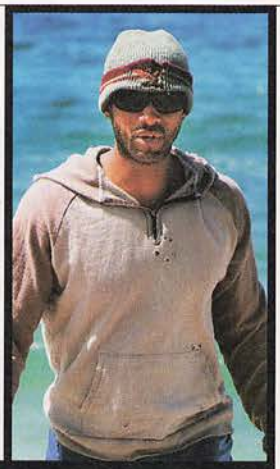
and hurling automobiles, among other attributes useful for surviving in the City of Angels. And at first close encounter, he's an alcohol-soaked curmudgeon with a bum's wardrobe and a really bad attitude. Even those he saves wish he would go be a hero somewhere else.

Hancock can revel in schmuckery, of course, because you and I and cute kids and peaceful oldies worldwide know in advance that there's no way on Hollywood's green earth Will Smith will ever play someone seriously, dangerously unsavory. Charm is the star's armor on either side of the alien/human divide, whether he's a Fresh Prince, a Bad Boy, a Man in Black, the last man alive in New York City, or Muhammad Ali. And so, in the beginning, the movie—part comedy, part action-thriller, and way too much earnest, addled mush about purpose, fate, and angels—lets Smith (who is also one of the producers) have fun goofing on all that has already served him so well as a performer: Here's a hero in need of remedial charm school.

In the story's most original notion (the script is credited to first-timer Vy Vincent Ngo and *X-Files* staff writer Vince Gilligan), Hancock saves a PR executive named Ray (Jason Bateman). In addition to inviting the hungry superhero over for a thank-you dinner of spaghetti, meatballs, and family togetherness with his dubious, dewy wife (Charlize Theron) and their bright sprite of a son (*Friday Night Lights*' Jae Head), Ray gets the idealistic brainstorm to rehabilitate Hancock with a personalized image makeover. He aims to turn the mutt into a better person as well as a more super hero. The PR pro also harbors an unabashedly idealistic desire to make the world a better place by encouraging rich companies to donate lifesaving products to the poor—a business goal that, no matter how noble, comes across like an unasked-for lesson in a movie released when school's out.

The scenes of Hancock improving his presentation skills, complete with a *Queer Eye*-ready custom costume, are droll, with a big assist from Bateman and the attitude of controlled exasperation he perfected on *Arrested Development*. (Ray's wife is more skeptical of Hancock's capacity for rehabilitation, and she demonstrates that by giving their guest what appears to be the stink eye. Their son seems to think the visitor is as cool as Will Smith.) But then the movie goes someplace else, a direction not to be revealed except to say that *Hancock* the jaunty, jokey riff on the messy inner emotional life of a traditionally ironclad superhero becomes *Hancock* the icky lesson in the importance of personal responsibility, loyalty, and continued family togetherness. Also, of making the world a better place, and keeping Will Smith's income steady.

And, oh yes, there's that talk of angels, or is it some sci-fi race of extraterrestrials who'd feel at home in *Battlefield Earth*? To further confound clarity, director Peter Berg (*The Kingdom*) and cinematographer Tobias Schliessler favor a visual style that can best be described as Serious Focus on the Eyeball. Arty, randomly inserted, extreme close-ups on a quadrant of Smith's lovely face, or Theron's, or Bateman's, are meant to convey intensity of emotional content. Really, what moviegoers hanker for is a hero to step in and adjust the depth of focus to something suitable for a cute movie about a magical dude who smashes tall buildings with a single bound. **C+**



BACKSTORY

Hancock director Peter Berg created the film's impressively realistic flying effects by using a combination of CGI and old-fashioned wire stunts, which involved yanking star Will Smith (above) 100 feet in the air at dizzying speeds of up to 50 mph.

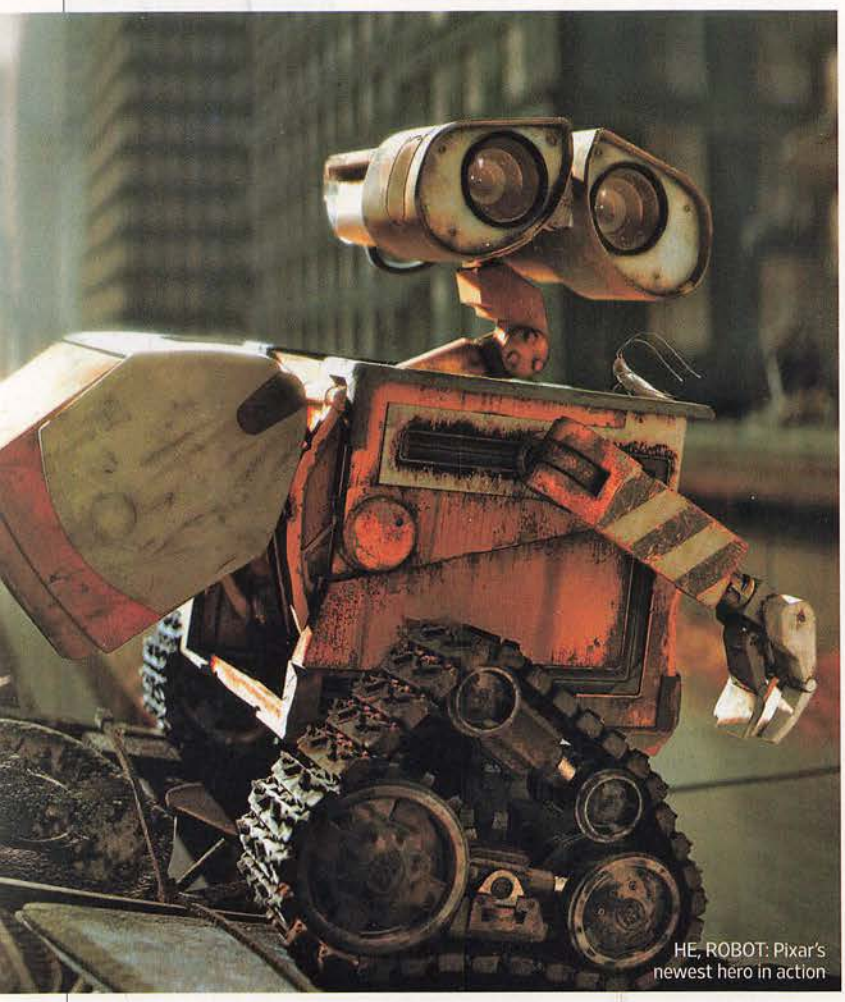
Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR Boston Globe	LISA KENNEDY The Denver Post	LIAM LACEY Toronto Globe and Mail	MICK LASALLE San Francisco Chronicle	TODD MCCARTHY Variety	CLAUDIA PUIG USA Today	CARRIE RICKEY The Philadelphia Inquirer	RENE RODRIGUEZ The Miami Herald	DANA STEVENS Slate.com	STEPHANIE ZACHAREK Salon.com	ENTERTAINMENT WEEKLY	EW READERS'	CRITICS' AVERAGE
THE CHRONICLES OF...	B	A–	—	D+	C+	B	B	C+	B+	C	B–	B	B–
THE HAPPENING	D	B	D	C+	—	D	C	B	B–	—	C	C	C
→ THE INCREDIBLE HULK	B	B	C	B–	C+	C+	B	B–	B–	C–	B–	B+	B–
INDIANA JONES AND THE...	B	C+	B–	B–	C+	B–	C	B–	B+	A–	B–	B+	B–
IRON MAN	B+	A–	A–	B	B	B	B+	B+	A–	B+	B+	A–	B+
KUNG FU PANDA	B	A–	B	B	C+	C+	B	B+	—	—	A–	B+	B+
SEX AND THE CITY	B–	B	D	A	—	B	B	C	B+	C	B+	B+	B–
THE STRANGERS	—	D	B–	F	—	C–	—	C–	—	—	B–	C+	C–
WHAT HAPPENS IN VEGAS	D	D	C	C–	—	C+	C+	C	—	—	B–	C+	C
YOU DON'T MESS WITH...	B	C–	B–	C–	B	C+	B–	B	—	—	C+	C+	C+

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

HANCOCK: FRANK MASI; CRITICAL MASS: MICHAEL GIBSON



HE, ROBOT: Pixar's newest hero in action

VOICES BY
Ben Burtt, Elissa Knight
DIRECTED BY
Andrew Stanton
G, 97 MINS.
By Owen Gleiberman

WALL•E

THERE'S A WAY TO measure how well an animated film takes over your imagination. Do you forget, during the movie, that you're even watching animation? Do the textures and settings, the fantasyland characters, become—for lack of a better word—real? That, or something close to it, is what happened to me during *WALL•E*, **the puckishly inventive, altogether marvelous new digitally animated feature from Pixar.** The movie sets us down in a rusty, postapocalyptic urban desert, all glaring sun and junk-heap skyscrapers, where the only living thing, or at least the only thing that moves, is WALL•E, a cute, squat robot with droopy binocular eyes whose name stands for Waste Allocation Load Lifter Earth-Class. That's a very fancy way of saying that WALL•E is a roving trash compactor—and, in fact, he's the last of his breed. Hundreds of years after humans fled the earth, he's still doing what he's been built to do, molding scrap metal into bricks and piling them into neat towers.

For a while, *WALL•E* is nearly wordless, and the director, Andrew Stanton (*Finding Nemo*), stages the early scenes with a gentle, unhurried mystery that is unabashedly Spielbergian. He forges a world that's casually amazing in its tactile metallic grandeur. In *Toy Story*, computer animation perfectly reproduced the waxy sheen of plastic playthings, and here, in a comparable way, you feel as if you could reach out and touch all the metal detritus. As a character, WALL•E is like R2-D2 gone Charlie Chaplin in the land of *The Road Warrior*. Almost everything he does is something he's been programmed to do, but after centuries he's developed stubborn wisps of individuality, like his penchant for plopping in a scratchy videotape of the 1969 Hollywood version of *Hello, Dolly! WALL•E* uses several of that film's musical numbers (in particular, the gorgeous "It Only Takes a Moment") in a way that's at once tenderly romantic and almost Kubrickishly eerie.

After a while, a spaceship lands, and WALL•E meets EVE, a frictionless white pod with cathode-ray eyes who's been sent to Earth to search for organic life. (EVE stands for Extra-terrestrial Vegetation Evaluator.) These two don't talk, exactly, but they hold hands and burble each other's names. It's love at first mechanized heartbeep.

WALL•E is a movie you want to discover, but without giving too much away, I'll just say that the early "silent movie" section, quietly enticing as it is, is merely the prelude to an eye-boggling future-shock adventure. WALL•E himself is an antique mascot lost in a digitized universe; it's up to him to save a spacebound colony of humans who've "evolved" into hilariously infantile technology-junkie couch potatoes. Yet even as the film turns pointedly, and resonantly, satirical, it never loses its heart. I'm not sure I'd trust anyone, kid or adult, who didn't get a bit of a lump in the throat by the end of *WALL•E*, a movie that brings off what the best (and only the best) Pixar films have: It whisks you to a new world, then makes that world every inch our own. **A**

© PIXAR/DISNEY

SHRINK-RAP: Kingsley and Peck play head games

STARRING
Josh Peck, Ben Kingsley
DIRECTED BY
Jonathan Levine
R, 101 MINS.
By Owen Gleiberman

The Wackness

WHEN DOES AN ERA qualify for nostalgia? Jonathan Levine's *The Wackness* is a studiously offbeat coming-of-age crowd-pleaser set in New York City during the long-ago, far-away days of...the summer of 1994. The film is dotted with timely signifiers (*Forrest Gump* ads on a bus, lots of jabber about Giuliani), but its one truly relevant reference point is that this was the last moment in the culture before cell phones. Since *The Wackness* tells the story of a teen drug dealer, pagers and pay phones are part of his arsenal.

Luke Shapiro is a geek with a swagger on the Upper East Side of Manhattan who sells bags of pot out of a fake Italian-ices cart. He's played by Josh Peck, a swarthy, insinuating actor whose knitted brows and scratchy-voiced, mocking manner are reminiscent of Bruno Kirby and David Krumholtz. *The Wackness* skates over the particulars of Luke's drug operation, because the teen-pot-salesman premise is little more than that—a premise. There's a far more sentimental and, yes, quirky teen romance nestled within this tale of a dude who peddles the chronic as innocently as a paperboy. Olivia Thirlby, as Luke's crush, is as sultry-fresh as she was nerdishly genuine in *Snow Angels*, but the love story, which doesn't go anywhere new, seems an afterthought by the time Luke buddies up with his shrink, **an ornery, long-haired pothead played by Ben Kingsley with a "New York" accent somewhere between Brooklynese and Hungarian.** Since the shrink is never a credible human being, *The Wackness* feels a little half-baked (no pun intended). The best thing about it is Peck, who shows you the sweet, virginal kid hiding inside the outlaw poseur. **B–**

→ Movie Extra

The Wackness' soundtrack reflects its protagonist's love of classic hip-hop, featuring tracks like the Notorious B.I.G.'s "The What," A Tribe Called Quest's "Can I Kick It?," Nas' "The World Is Yours," and the Wu-Tang Clan's "Tearz."

JOJO WHILDEN

NAME: Martha Ware

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HOOD ORNAMENT: Jolie comes out blazing

Wanted

STARRING *Angelina Jolie, James McAvoy*
DIRECTED BY *Timur Bekmambetov*
R, 108 MINS.
By Lisa Schwarzbaum

WANTED IS KIND OF unintelligible and idiotic. Also kind of nasty and brutish. And also undeniably kind of fun, especially when Angelina Jolie, as an assassin (assassiness? assassinix?) appropriately named Fox, narrows her cat eyes, sets her lush mouth, flashes an *Iliad*'s worth of tattooed text on her impossible bod, and brandishes firearms.

But hold that thought a minute, let's get back to unintelligible idiocy. See, there's an overmedicated office drone named Wesley (*Atonement*'s James McAvoy) who hates his sucky life—his girlfriend cheats on him, his work supervisor is an outsize shrew. (*Tsk!* Women!) Then Fox shows up to tell Wesley he's destined to join a secret society of good-guy assassins who also happen to be weavers. I mean, they're a guild of killers who can read the names of future evildoers woven into encoded cloth by a magical Loom of Fate. Then, as Loom monitor Morgan Freeman explains it, it's up to the assassins to "kill one and maybe save a thousand." I mean—oh, screw it, it's a *comic book*, from the series by Mark Millar and JG Jones.

Anyhow, the Scottish-born McAvoy proves to be as nimble a befuddled hero as he is an unlikely choice for the gig. The nasty and brutish component, meanwhile, arrives courtesy of director Timur Bekmambetov; he's the crazy Kazakh action stylist who made the 2004 international thriller *Night Watch* and the equally mad 2006 follow-up *Day Watch*. *Wanted* is set in America—Wesley is ostensibly a cog out of a *Dilbert* comic strip—but there's global realpolitik glee to the filmmaker's fancy-splatter approach to violence. **There are also a lot of exploding rats.**

And best of all, there's a lot of Jolie, barrels blazing. The star's fearlessly sexy hauteur is unique in the biz today. And when she works it in *Wanted*, she kills, bullets optional. **B**

BEHIND THE SCENES

Mark Millar, who co-created the 'Wanted' comic (above), discusses his brush with Hollywood

DID YOU HAVE ANY RESERVATIONS ABOUT *WANTED* BEING MADE INTO A FILM?
At first I thought, "Great. The *Legally Blonde* producer, the *2 Fast 2 Furious* writers... This is gonna be a disaster." But I absolutely adored the movie.

WASN'T EMINEM UP FOR THE LEAD ROLE?
[Artist JG Jones] drew the character to look like him. So somebody at Universal said, "We should approach Eminem." Like an idiot I told a journalist, and it hit the Internet as "Eminem signed up for this." We got a letter from his representatives [essentially] saying, "Shut the f--- up."

YOUR COMIC *KICK-ASS* IS ALSO BEING ADAPTED. HOW DOES THE HOLLYWOOD ATTENTION FEEL?
It's brilliant. Some poor sods did all the hard work on the script. The *Wanted* comic only took me eight weeks to do six issues. It'll probably have a sequel, possibly a third sequel. And we get paid...even though there's no [more comics]. It's obscene! And when we went to Universal Studios, we could go on rides without waiting in lines.

DIDN'T THEY RECENTLY HAVE A FIRE THERE?
I had nothing to do with that! —*Nisha Gopalan*

JOLIE: CHUCK HODES; BEHIND THE SCENES: ART BY JG JONES: COURTESY TOP COW PRODUCTIONS, INC.

HE HAS GENITAL HERPES.

SHE DOESN'T.

AND HE TAKES ONCE-DAILY VALTREX TO HELP KEEP IT THAT WAY.

VALTREX®
(valacyclovir HCl)

ONE IN FIVE AMERICAN ADULTS HAS GENITAL HERPES.

That's because so few people know they're spreading it. You might be surprised to learn you can pass genital herpes on to your partner at any time:

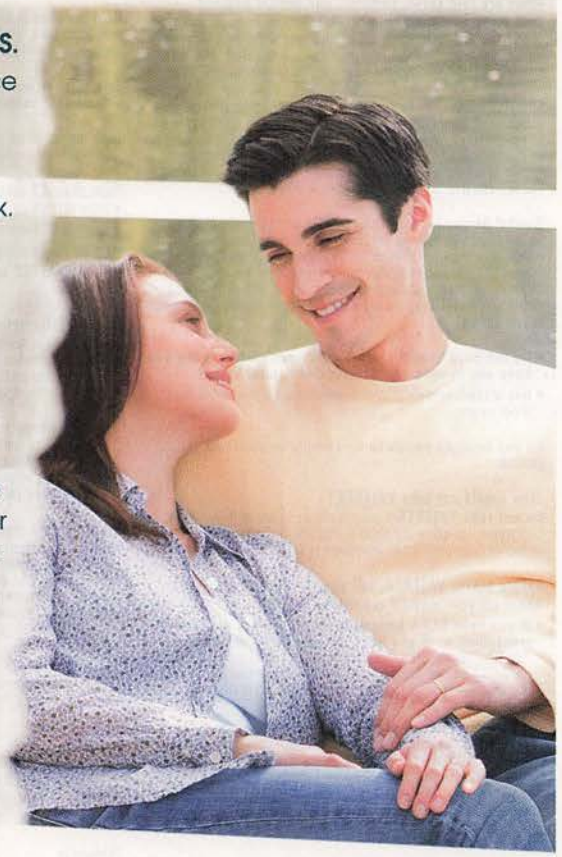
- even if you're careful
- even without signs or symptoms
- even if you don't get that many outbreaks

THE CDC RECOMMENDS DAILY MEDICATION AS PART OF A PLAN TO REDUCE THE RISK OF SPREADING GENITAL HERPES.

Once-daily VALTREX is the only medication proven to reduce that risk. Safer sex practices should be used with daily therapy. To reduce the risk of spreading genital herpes:

- Do not have sexual contact when you get an outbreak or think you are about to get an outbreak.
- Always use a condom when you have sex.
- Take VALTREX Caplets every day as prescribed.

It is not known if prescription VALTREX reduces the risk of spreading genital herpes in same sex couples.



IMPORTANT SAFETY INFORMATION

There's no cure for herpes. Even with treatment, it's possible to spread herpes. VALTREX is for adults with healthy immune systems. To avoid a potentially serious complication, tell your doctor if your immune system isn't normal because of bone marrow or kidney transplant or advanced HIV disease. Common side effects include headache, nausea, stomach pain, cold, and sore throat.

Talk to your doctor about once-daily VALTREX.
Save up to $10 on every 30 caplets* at valtrex.com

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If you don't have prescription coverage, visit pparx.org, or call 1-888-4PPA-NOW (1-888-477-2669)

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Visit valtrex.com for more information or call 1-877-257-0189 for a free brochure.

Please see accompanying important patient information.

*Restrictions may apply.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

See CDC STD Treatment Guidelines, 2006.

PATIENT INFORMATION
VALTREX® (VAL-trex)
(valacyclovir hydrochloride) Caplets

Read the Patient Information that comes with VALTREX before you start using it and each time you get a refill. There may be new information. This information does not take the place of talking to your healthcare provider about your medical condition or treatment. Ask your healthcare provider or pharmacist if you have questions.

What is VALTREX?
VALTREX is a prescription antiviral medicine. VALTREX lowers the ability of herpes viruses to multiply in your body.

VALTREX is used:
- to treat cold sores (also called fever blisters or herpes labialis) in adults
- to treat shingles (also called herpes zoster) in adults
- to treat or control genital herpes outbreaks in adults with normal immune systems
- to control genital herpes outbreaks in adults infected with the human immunodeficiency virus (HIV) with CD4 cell count greater than 100 cells/mm^3
- with safer sex practices to lower the chances of spreading genital herpes to others.

Even with safer sex practices, it is still possible to spread genital herpes.

VALTREX used daily with the following safer sex practices can lower the chances of passing genital herpes to your partner.
- **Do not have sexual contact with your partner when you have any symptom or outbreak of genital herpes.**
- **Use a condom** made of latex or polyurethane whenever you have sexual contact.

VALTREX does not cure herpes infections (cold sores, shingles, or genital herpes).

VALTREX has not been studied in children who have not reached puberty.

What are cold sores, shingles, and genital herpes?
Cold sores are caused by a herpes virus that may be spread by kissing or other physical contact with the infected area of the skin. They are small, painful ulcers that you get in or around your mouth. It is not known if VALTREX can stop the spread of cold sores to others.

Shingles is caused by the same herpes virus that causes chickenpox. It causes small, painful blisters that happen on a certain area of your skin. Shingles occurs in people who have already had chickenpox. Shingles can be spread to people who have not had chickenpox or the chickenpox vaccine by contact with the infected areas of the skin. It is not known if VALTREX can stop the spread of shingles to others.

Genital herpes is a sexually transmitted disease. It causes sma painful blisters on your genital area. You can spread genital herpes to others, even when you have no symptoms. If you are sexually active, you can still pass herpes to your partner, even if you are taking VALTREX. VALTREX, taken every day as prescribed and used with the following **safer sex practices,** can lower the chances of passing genital herpes to your partner.

- **Do not have sexual contact with your partner when you have any symptom or outbreak of genital herpes.**
- **Use a condom** made of latex or polyurethane whenever you have sexual contact.

Ask your healthcare provider for more information about safer sex practices.

Who should not take VALTREX?
Do not take VALTREX if you are allergic to any of its ingredients or to acyclovir. The active ingredient is valacyclovir. See the end of this leaflet for a complete list of ingredients in VALTREX.

Before taking VALTREX, tell your healthcare provider:
About all your medical conditions, including:
- **if you have had a bone marrow transplant or kidney transplant, or if you have advanced HIV disease or "AIDS."** Patients with these conditions may have a higher chance for getting a blood disorder called thrombotic thrombocytopenic purpura/hemolytic uremic syndrome (TTP/HUS). TTP/HUS can result in death.
- **if you have kidney problems.** Patients with kidney problems may have a higher chance for getting side effects or more kidney problems with VALTREX. Your healthcare provider may give you a lower dose of VALTREX.
- **if you are 65 years of age or older.** Elderly patients have a higher chance of certain side effects. Also, elderly patients are more likely to have kidney problems. Your healthcare provider may give you a lower dose of VALTREX.
- **if you are pregnant or planning to become pregnant.** Talk with your healthcare provider about the risks and benefits of taking prescription drugs (including VALTREX) during pregnancy.
- **if you are breastfeeding.** VALTREX may pass into your milk and it may harm your baby. Talk with your healthcare provider about the best way to feed your baby if you are taking VALTREX.
- **about all the medicines you take,** including prescription and non-prescription medicines, vitamins, and herbal supplements. VALTREX may affect other medicines, and other medicines may affect VALTREX. This may happen if you have certain medical conditions such as kidney problems. It is a good idea to keep a complete list of all the medicines you take. Show this list to your healthcare provider and pharmacist any time you get a new medicine.

How should I take VALTREX?
Take VALTREX exactly as prescribed by your healthcare provider. Your dose of VALTREX and length of treatment will depend on the type of herpes infection that you have and any other medical problems that you have.

VALTREX
(valacyclovir HCl) 500mg, 1g Caplets

- Do not stop VALTREX or change your treatment without talking to your healthcare provider.
- VALTREX can be taken with or without food.
- If you are taking VALTREX to treat cold sores, shingles, or genital herpes, you should start treatment as soon as possible after your symptoms start. VALTREX may not help you if you start treatment too late.
- If you miss a dose of VALTREX, take it as soon as you remember and then take your next dose at its regular time. However, if it is almost time for your next dose, do not take the missed dose. Wait and take the next dose at the regular time.
- Do not take more than the prescribed number of VALTREX Caplets each day. Call your healthcare provider right away if you take too much VALTREX.

What are the possible side effects of VALTREX?
Kidney failure and nervous system problems are not common, but can be serious in some patients taking VALTREX. Nervous system problems include aggressive behavior, unsteady movement, shaky movements, confusion, speech problems, hallucinations (seeing or hearing things that are really not there), seizures, and coma. Kidney failure and nervous system problems have happened in patients who already have kidney disease and in elderly patients whose kidneys do not work well due to age. **Always tell your healthcare provider if you have kidney problems before taking VALTREX. Call your doctor right away if you get a nervous system problem while you are taking VALTREX.**

Common side effects of VALTREX include headache, nausea, stomach pain, vomiting, and dizziness. Side effects in HIV-infected adults include headache, tiredness, and rash. These side effects are usually mild and usually do not cause patients to stop taking VALTREX.

Other less common side effects include painful periods in women, joint pain, depression, low blood cell counts, and changes in tests that measure how well the liver and kidneys work.

Talk to your healthcare provider if you develop any side effects that concern you.

These are not all the side effects of VALTREX. For more information ask your healthcare provider or pharmacist.

How should I store VALTREX?
- Store VALTREX at room temperature, 59° to 77°F (15° to 25°C).
- Keep VALTREX in a tightly closed container.
- Do not keep medicine that is out of date or that you no longer need.
- **Keep VALTREX and all medicines out of the reach of children.**

General information about VALTREX
Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use VALTREX for a condition for which it was not prescribed. Do not give VALTREX to other people, even if they have the same symptoms you have. It may harm them.

This leaflet summarizes the most important information about VALTREX. If you would like more information, talk with your healthcare provider. You can ask your healthcare provider or pharmacist for information about VALTREX that is written for health professionals. More information is available at www.VALTREX.com.

What are the ingredients in VALTREX?
Active Ingredient: valacyclovir hydrochloride
Inactive Ingredients: carnauba wax, colloidal silicon dioxide, crospovidone, FD&C Blue No. 2 Lake, hypromellose, magnesium stearate, microcrystalline cellulose, polyethylene glycol, polysorbate 80, povidone, and titanium dioxide.

Rx Only

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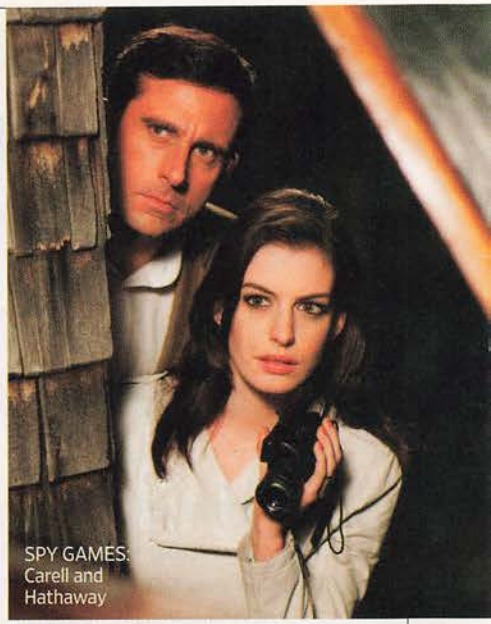

SPY GAMES: Carell and Hathaway

Get Smart

STARRING *Steve Carell, Anne Hathaway*
DIRECTED BY *Peter Segal*
PG-13, 111 MINS.
By Lisa Schwarzbaum

YOU'D THINK THE evolved tastes of younger moviegoers not naturally attuned to the kibitzing and political satire of Mel Brooks and Buck Henry would make *Get Smart* a mission: impossible. But you'd be wrong. This updated homage to the hit 1960s satiric sitcom about an American spy who bumbled his way through the Cold War stars Steve Carell and a sleekly funny Anne Hathaway as secret agents Maxwell Smart and Agent 99. Written by Tom J. Astle and Matt Ember and directed by Peter Segal with **a refreshing lack of look-how-meta-clever-we-are egotism,** the movie references enough of the original touchstones (the cone of silence, the not-ready-for-James-Bond gadgets) to please those who lived it the first time. And those who missed the '60s will appreciate the movie's clever action sequences, and the fine pseudo-superman self-mockery of Dwayne Johnson as dapper Agent 23. **B+**

TRACY BENNETT

Short Takes

The Love Guru

Mike Myers, Jessica Alba

PG-13, 88 MINS.

As the Guru Pitka, a fake Indian mystic in love beads, Mike Myers tries for another of his endearingly hormonal imp-egomaniacs, but he's a little *too* grotesque. The character is cheesy and, worse, secondhand—the Maharishi dragged into the age of Deepak Chopra—and Myers doesn't bring much to him beyond a lispy one-note accent (singsong Indian dialect veddy funny, no? Actually...no) and a penchant for lines like "I'm so hungry I could eat a skunk's bottom!" He plays this flyweight charlatan with a Groucho-like corrupt patter but without the innocence that made Austin Powers such a joyful idiot. **D+** *—OG*

Gonzo: The Life and Work of Dr. Hunter S. Thompson

R, 122 MINS.

This documentary by Alex Gibney taps the full fascination of its subject: Thompson, the rock & roll Norman Mailer who styled himself as the last honest man in the American asylum, only to be destroyed by his legend. Gibney devotes exhaustive sections to Thompson's journalistic landmarks (*Hell's Angels*, etc.), as well as to his 1969 candidacy for mayor of Aspen—the moment his robo-voiced "Gonzo" persona inflated into a comic-book alter ego. The movie also captures Thompson's tragedy: the haze of drugs and bad writing that consumed him for no less than his last 30 years. **A–** *—OG*

The Last Mistress

Asia Argento, Fu'ad Ait Aattou

UNRATED, 115 MINS.

The sumptuous costumes and florid dialogue in *The Last Mistress* represent early-19th-century French custom at its most curlicued, but the power of one woman's molten sexuality is timeless in Catherine Breillat's rich drama. Asia Argento stars as the title siren whose allure threatens the impending marriage of a dissolute younger playboy (Fu'ad Ait Aattou) to a virginal aristocrat (Roxane Mesquida). Breillat, the flamethrower who made *Romance* and *Fat Girl*, artfully twists period-piece drama to suit her provocative modern notions about sex, gender roles, and power. **A–** *—LS*

Gunnin' for That #1 Spot

PG-13, 93 MINS.

A funkier, shallower version of 1994's *Hoop Dreams*, Beastie Boy Adam Yauch's doc follows eight high school basketball phenoms as they head to Harlem's asphalt mecca, Rucker Park, to take part in 2006's Elite 24 tournament. Some, like trash-talking Michael Beasley (who went second in this year's NBA draft), will become multimillionaires before their 20th birthdays; others may wind up working at Foot Locker. Unfortunately, Yauch's film—despite its sick above-the-rim highlights and thumping hip-hop soundtrack—glosses over the kids' lives off the court. **B**

—Chris Nashawaty

Brick Lane

Tannishtha Chatterjee

PG-13, 101 MINS.

Adapted from the 2003 Monica Ali novel, this is one of those feminist cries in the dark in which the heroine, a saintly sufferer, is more admirable than interesting. In the 1980s, Nazneen (Tannishtha Chatterjee), a beautiful teenager, is sent from her native Bangladesh to London for an arranged marriage. Sixteen years later, she is stuck on Brick Lane, the East End immigrant district, with a husband (Satish Kaushik) who rages away at the Anglo culture that won't invite him in. Nazneen endures his bad moods with a passivity that becomes a bit infuriating, since she barely seems a participant in the life that oppresses her. **C+** *—OG*

THE LOVE GURU: GEORGE KRAYCHYK; THE LAST MISTRESS: YORGOS ARVANITIS; BRICK LANE: JOSS BARRATT

TRAILER PARK

Quantum of Solace

IN THEATERS NOV. 7

Quantum of Solace isn't a great name for a James Bond movie—it barely sounds like English. But the movie's teaser thrills in a way the title does not. After the requisite slow-burn intro (European actors, quiet chats, dark rooms), Bond (Daniel Craig, right)—mourning his dead love Vesper and apparently on the run from his own agency—is seen jumping several rooftops, piloting a plane mid-dogfight, dodging flying boats, and rope-swinging indoors. Choice of title is hereby forgiven. **A–** *—Gregory Kirschling*

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PRESS KIT: Breslin as a cub reporter

Kit Kittredge

STARRING *Abigail Breslin*
DIRECTED BY *Patricia Rozema*
G, 101 MINS.
By Lisa Schwarzbaum

It so happens that *Kit Kittredge: An American Girl* is based on stories invented to sell one of the plastic lasses in a very popular line of dolls typifying various eras in U.S. history. "Kit" is the enterprising girl-reporter-in-training poppet from 1934 Cincinnati who represents Depression-era America. So, yes, this movie is a slick marketing offshoot of an expensive toy. Ewww.

But *Kit Kittredge* is also a smart, playful, informative pleasure in its own right—a gently thoughtful, audience-appropriate entertainment (directed by *Mansfield Park*'s Patricia Rozema) that assembles swell actors to play colorful characters who don't shy away from depicting serious hard times. *Little Miss Sunshine*'s redoubtable **Abigail Breslin is swellest of all in the title role, believable (and admirable) as an unpretentious go-getter** with an open mind; when not helping Mama (Julia Ormond) open their house to boarders, she investigates a local crime. Others in the nabe include Max Thieriot as a hunky young hobo, a perfectly cast Wallace Shawn as a newspaper editor, and, for screwball spin, Stanley Tucci and Joan Cusack as a traveling magician and a motoring librarian. The latter is, actually, hell on wheels. **B+**

KIT KITTREDGE: CYLLA VON TIEDEMANN; WALL•E: © PIXAR/DISNEY

The Chart

BOX OFFICE

1 WALL•E

Leave it to Pixar and Disney to make a star out of a verbally challenged trash compactor. Riding high on rave reviews, *WALL•E* exceeded expectations and topped the charts with the second-best June opening of all time.

THE TOP 20		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	**WALL•E**	$63.1	3,992	$15,803	—	1	$63.1
2	**WANTED** A lonely robot won the weekend, but audiences in the mood for edgier fare set their sights on this blood-soaked thriller, giving star Angelina Jolie the best live-action bow of her career.	$50.9	3,175	$16,040	—	1	$50.9
3	**GET SMART**	$20.2	3,915	$5,163	-48	2	$77.5
4	**KUNG FU PANDA**	$11.7	3,670	$3,186	-47	4	$179.3
5	**THE INCREDIBLE HULK**	$9.6	3,349	$2,860	-57	3	$115.9
6	**THE LOVE GURU** Moviegoers don't have much love for this *Guru*: The widely panned comedy is on track to be funnyman Mike Myers' lowest-grossing lead role since 1993's *So I Married an Axe Murderer*.	$5.3	3,012	$1,773	-62	2	$25.2
7	**INDIANA JONES AND THE...**	$5.2	2,556	$2,027	-39	6	$300.1
8	**THE HAPPENING**	$3.9	2,483	$1,574	-63	3	$59.1
9	**SEX AND THE CITY**	$3.8	1,755	$2,170	-42	5	$140.2
10	**YOU DON'T MESS WITH THE...**	$3.2	2,147	$1,479	-57	4	$91.2
11	**IRON MAN**	$2.3	1,379	$1,637	-44	9	$309.2
12	**THE CHRONICLES OF NARNIA...**	$1.0	690	$1,504	-42	7	$137.7
13	**MONGOL** The first Kazakhstani film ever nominated for an Oscar, this Genghis Khan biopic continued to conquer art-house theaters during its fourth weekend in release.	$0.8	209	$3,889	+4	4	$2.3
14	**THE STRANGERS**	$0.6	602	$1,050	-70	5	$51.5
15	**WHAT HAPPENS IN VEGAS**	$0.4	361	$1,027	-53	8	$78.3
16	**THE VISITOR**	$0.3	191	$1,547	-23	12	$7.7
17	**BABY MAMA**	$0.2	278	$740	-17	10	$59.6
18	**MADE OF HONOR**	$0.2	291	$656	+14	9	$46.0
19	**FORGETTING SARAH MARSHALL**	$0.1	194	$640	-39	11	$62.7
20	**NIM'S ISLAND**	$0.1	213	$538	-24	13	$47.2

SOURCE: Nielsen EDI, weekend of June 27–29 *Weekend-gross and gross-to-date figures in millions
†Includes some multiscreen theaters and prints shipped as well as individual screens

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Movies on DVD

NEW RELEASES

Vantage Point

Dennis Quaid, Forest Whitaker

PG-13, 90 MINS., 2008

This thriller probes the fractured perspectives of and karmic connections between several witnesses to an assassination: Think *Crash* meets *24*. The frenetic action and *Bourne*-like car chases nearly compensate for a sliver of character and a telegraphed plot twist. And speaking of *Bourne*, in a doc and commentary, director Pete Travis cites the Paul Greengrass films and such stylistic inspirations as *The French Connection*. The two-disc edition offers one unique **EXTRA**: a digital copy to download onto a laptop, PS3, or PSP. **B–** *—Jeff Labrecque*

Xanadu

Olivia Newton-John, Gene Kelly

PG, 96 MINS., 1980

The muse-inspires-a-roller-disco story still strikes no sparks, but the ELO-fueled songs are as awesome as ever. The remastered CD is this Magical Music Edition's raison d'être. Also among the **EXTRAS**: a frank (if fawning) look at how *Xanadu* crashed and burned. Cracks director Robert Greenwald, "It was not a film rooted in...Paddy Chayefsky realism." **B** *—Jason Clark*

ALSO IN STORES

→ **MY BLUEBERRY NIGHTS** (2008) *Norah Jones, Jude Law, Natalie Portman* Grammy winner Jones turns thespian and Portman goes blond for director Wong Kar-Wai's English-language debut.

STOP-LOSS (2008) *Ryan Phillippe*

GET SMART'S BRUCE AND LLOYD OUT OF CONTROL (2008) *Masi Oka, Nate Torrence* Promotional tie-in alert No. 1: The tech guys from the movie get their own made-for-DVD pic.

DRILLBIT TAYLOR (2008) *Owen Wilson, Leslie Mann*

CITY OF MEN (2008) *Douglas Silva, Darlan Cunha*

THE OPTIMISTS (1973) *Peter Sellers, Donna Mullane*

THE RUINS (2008) *Jonathan Tucker, Jena Malone*

JET LI'S FEARLESS: DIRECTOR'S CUT (2006) *Jet Li*

THE MUMMY: DELUXE EDITION *Brendan Fraser, Rachel Weisz* (1999) Promotional tie-in alert No. 2: Extras include a sneak peek at *The Mummy: Tomb of the Dragon Emperor*.

Heathers

Winona Ryder, Christian Slater

R, 103 MINS., 1989

20TH HIGH SCHOOL REUNION EDITION! The folks at Anchor Bay, the company behind this new edition of the pitch-black comedy that launched a zillion catchphrases, must be even worse at math than I am: *Heathers* won't mark its 20th anniversary until '09. But what's chronological accuracy compared with a marketing opportunity? July 1 marks the release of *Sex and Death 101*, a Ryder-starring flick written and directed by *Heathers* scribe Daniel Waters. Grosser still, the extras are about as fresh as that mug of lethal blue liquid that killed Heather No. 1. There's recycled commentary and a featurette from the 2001 DVD, plus a "brand-new" doc that rehashes the same production memories already covered on that edition. To paraphrase the original mean girls, *how very*...desperate. **D** *—Missy Schwartz*

Classe Tous Risques

Lino Ventura, Jean-Paul Belmondo

UNRATED, 108 MINS., 1960

A slip of a plot—a sympathetic driver (Belmondo) helps a condemned gangster (Ventura) and his sons flee from Milan to Paris—is buffed by French filmmaker Claude Sautet (*César et Rosalie*) and cinematographer Ghislain Cloquet into a riveting actioner without cliché or sentimentality. The Criterion **EXTRAS** include a wise, affectionate essay by director Bertrand Tavernier, who calls *Classe* "as revolutionary as *Breathless*." **B+** *—Tim Purtell*

Charlie Bartlett

Anton Yelchin, Robert Downey Jr.

R, 97 MINS., 2007

This ode to Gen-Rx finds rich high schooler Charlie (Yelchin) playing shrink in the boys' bathroom. It's all fun and games until the last 20 schmaltzy minutes. Director Jon Poll's commentaries prove both silly and serious. His shot-by-shot info-fest with writer Gustin Nash is heavy—in a good way. **B–** *—Loren Lankford*

The Spiderwick Chronicles

Freddie Highmore

PG, 101 MINS., 2008

The grown-ups (Joan Plowright, Mary-Louise Parker, David Strathairn) are stellar, but Highmore steals this fantasy as twin brothers battling an eruption of icky goblins. "It's all true!" insists director Mark Waters in a doc on the two-disc edition...but the only believable item here is the actor's spot-on American accent. **C+** *—Ty Burr*

XAMADU: UNIVERSAL/EVERETT COLLECTION; MY BLUEBERRY NIGHTS: MACALL POLAY; HEATHERS: MICHAEL PARIS/MPTV.NET; CHARLIE BARTLETT: KEN WORONER; THE SPIDERWICK CHRONICLES: TAKASHI SEIDA

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TV

The creator of *The Wire* explores the war in Iraq...and finds J. Lo; Chris Rock eulogizes George Carlin. **Plus:** Our new columnist Michael Ausiello has some dish—and boy is it tasty!

TALKING 'BOUT THE *GENERATION*: Jon Huertas, Skarsgård, and Tergesen

PAUL SCHIRALDI

Generation Kill

Sundays, 9 p.m., premiering July 13

HBO

By Ken Tucker

Through the first episode of *Generation Kill*, HBO's miniseries about the elite Marine unit that led the first invasion of the Iraq war, it was difficult to keep track of which helmeted, smudged-faced character was which. I feared writer-producer David Simon (creator of *The Wire*) and longtime collaborator Ed Burns were just resorting to the old "disorient the audience because war is really disorienting" trope. **I shoulda known better—this is one wild, cliché-busting trip.** By the second of *Kill*'s seven hours, I'd learned: who the sane center of this story would be (Alexander Skarsgård's quiet but firm Sgt. Brad Colbert); how Jennifer Lopez plays a big part in Marine fantasy life; and why Charms candy is bad luck in this war. Now, having watched all five of the episodes HBO sent for

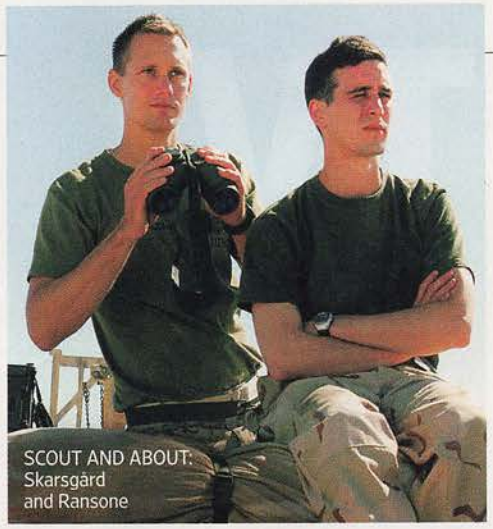
Web Obsession

Veteran sitcom writer Earl Pomerantz (*Cheers, Taxi*) recently blogged about his time as the original *Cosby Show* showrunner. Tune in for surprising tales of the hilarious but imperious Cos' aversion to learning his lines. *(earlpomerantz.blogspot.com)*

review, I'm psyched for more of this head-spinningly thoughtful work. Unlike Steven Bochco's 2005 Iraq-war flop *Over There*, ***Kill* is unconcerned with sympathetic characters—it lets its fact-based drama speak for itself.**

Kill is adapted from a book by *Rolling Stone* correspondent Evan Wright, who was embedded with those Marines and is a writer on the miniseries. He's also a character; as played by *Oz*'s Lee Tergesen, he's our innocent-eyed surrogate among the soldiers as they bump over desert terrain (*Kill* was shot in Africa) in Humvees that look as though they're always on the verge of breaking down. The men, however, do not. They're fighting a good fight despite equipment that's so antiquated, one of them compares it to *Gilligan's Island*: "They're giving us rocks and coconuts to make radios." One standout performer is *Wire* vet James Ransone, who, as Cpl. Ray Person, dispenses eloquent screeds about following often contradictory orders, saying tartly, "You know what happens when you get out of the Marine Corps? You get your brains back."

Kill's blithely cynical tone—when an Iraqi citizen waves at the troops, a Marine responds, "Thank you; vote Republican!"—never comes



SCOUT AND ABOUT: Skarsgård and Ransone

off as showbiz liberalism or cheap humor. You can tell that the writers responded to Wright's clear-eyed reporting with all the precise details that accumulate to create a nuanced look at young men thrown into circumstances way beyond their control.

You may end up thinking we shouldn't be over there, or that we should be fighting, but with better planning and equipment. (You probably won't think these early days were leading to a rapid "mission accomplished.") Still, *Kill* pays both you and its subjects two solid compliments: It doesn't scream "Take heed: This is a work of *art*!" And it lets you form your own opinions about what its social commentary is. **A-**

SoundBites

"Many states don't allow the sale of fireworks. Well, to me, it is not the Fourth of July until I'm rolling on the ground, screaming for somebody to put me out."
—Stephen Colbert on *The Colbert Report*

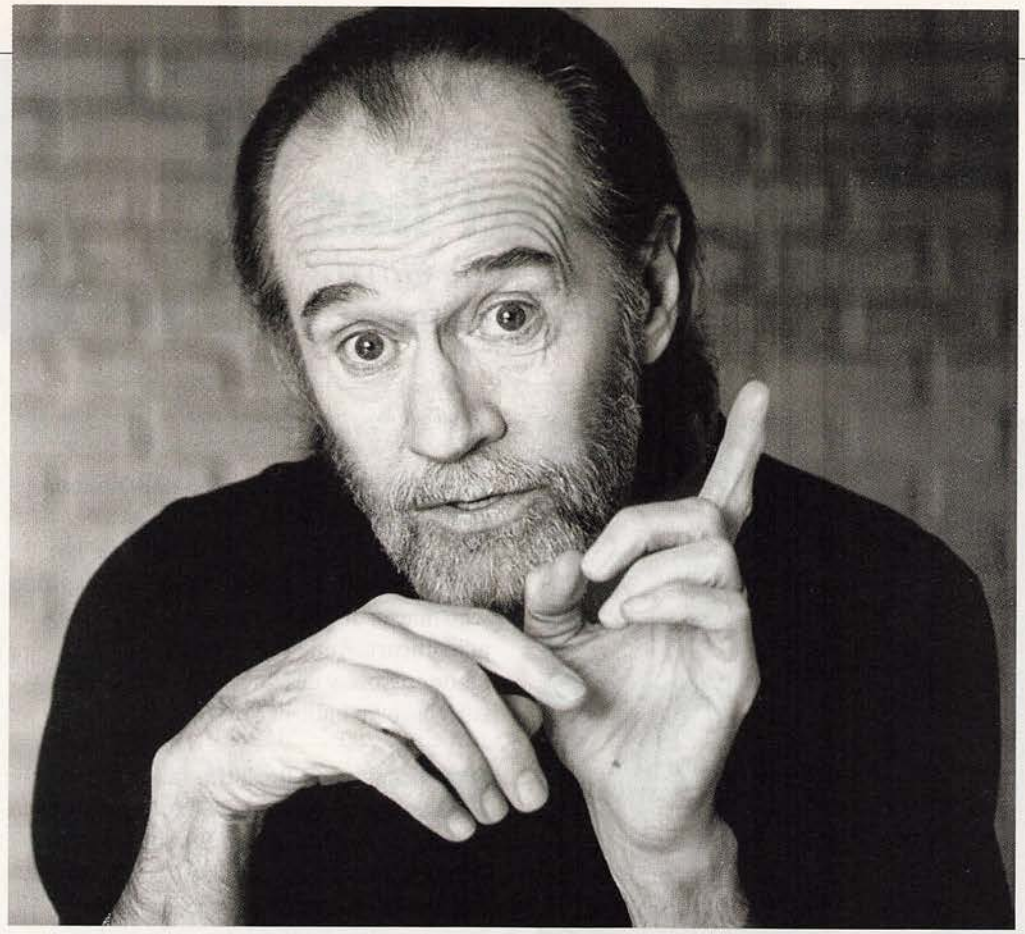
"You know, you're allowed to laugh at him."
—Jon Stewart, after his audience was unresponsive to his Barack Obama jokes, on *The Daily Show*

"You're quite possibly a very nice Mexican man who loves his mother, but you might also want to make a hat out of my kidneys."
—Nancy Botwin (Mary-Louise Parker), to the illegal border crosser locked up in her car, on *Weeds*

"I'm doing a lot more phone interviews today. Radios, newspapers, junior high literary magazines. Whatever it takes. I want those Aussies to love me."
—Kathy Griffin, mapping out her Australia press tour, on *My Life on the D-List*

"It doesn't even make you look that much younger. It just makes you look paralyzed, you know? Have a stroke. It's cheaper."
—Michael Ian Black, discussing Botox, on *I Love the New Millennium*

COSBY: NBCU PHOTO BANK; *GENERATION KILL*: PAUL SCHIRALDI; *THE DAILY SHOW*: GAVIN BOND; *WEEDS*: SHERYL NIELDS; *MY LIFE ON THE D-LIST*: MICHAEL GRECCO; BLACK: REBECCA SAPP/WIREIMAGE



LEGACY

George Carlin 1937–2008

CHRIS ROCK *remembers the acerbic, timeless comedian, a "true, true artist" who passed away on June 22*

PEOPLE ALWAYS COMPARE me to Eddie Murphy, Richard Pryor, or Bill Cosby, I guess just because of the black thing. But I always thought one of my biggest influences was George Carlin. 'Cause I don't do any characters. Richard becomes a deer [in *Live in Concert*] and I say, "Okay, I'm f---ed." Eddie does a spot-on Jackie Gleason; I'm like, "F---. Can't I just talk? What if I just think of clever things?" George did that.

He was the ultimate bulls--- detector. Comedians love an even playing field in life, which there never is. Anytime there wasn't one, he was quick to point it out. I love his bit about omelets: You kill a person, it's an abortion; you kill a chicken, it's an omelet. How did we become better than chickens? Who made this rule up?

George approached his comedy like a musician. Every couple of years, there'd be a new album and there'd be a new act. The reason most comedians suck is they get an act, and they do the same act for the rest of their lives. That's 85 percent of comedians. No growth; they hang on to these jokes, and every year they become less funny. I'm talking big stars. Not George Carlin. He was an artist like Bob Dylan, Prince, Salvador Dalí, and Jean-Michel Basquiat are artists. He didn't sit on his laurels; he was like, "I got work to do." And what an incredible body of work, man. **He was still bringing it at the end. No one in the history of the business has ever had that kind of edge that late in life.** He was friends with the Alan Kings of the world, that generation. But his style is really more of someone of my generation, a younger, hipper guy. He's like the voice for eight generations. *(As told to Josh Wolk)*

THE ESSENTIAL CARLIN

→ CLASS CLOWN (1972)
This album—the first full-length unleashing of his new, countercultural act—features his seminal bit, "Seven Words You Can Never Say on Television."

→ A PLACE FOR MY STUFF! (1981)
A biting take on greed and materialism, *Stuff* also features fake commercials and announcements inspired by his early radio career.

→ WHAT AM I DOING IN NEW JERSEY? (1988)
This HBO performance and album is a mix of attacks on Reagan and the church with trademark bits like "People I Can Do Without."

→ JAMMIN' IN NEW YORK (1992)
Inspired by Sam Kinison, Carlin began an even more caustic phase of his career with this special, delivering scathingly misanthropic takes on environmentalists and the Gulf War.

→ 3 X CARLIN (2006)
A compendium of his three best-selling books of comic musings, *Brain Droppings*, *Napalm & Silly Putty*, and *When Will Jesus Bring the Pork Chops?*

CARLIN: PHOTOFEST; ROCK: FREDERICK M. BROWN/GETTY IMAGES

The Ausiello Files

Is there something bugging Jennie Garth? (Clue: See photo below.) **BY MICHAEL AUSIELLO**

BRENDA, STAR: Doherty may live to wreak havoc another day on *90210*

'90210' My God, Brenda Is Back!

One of the biggest mysteries surrounding The CW's hotly anticipated *Beverly Hills, 90210* update for the fall is (aside from whether or not the years have turned **Joe E. Tata** into a shriveled peach pit): Who will inherit the bad-girl mantle from Shannen Doherty? Well, if the network has its way, how about...**Shannen Doherty**?

Reliable sources confirm that Gabe Sachs and Jeff Judah, the producers behind el nuevo *90210*, recently met with the tempestuous tabloid mainstay to gauge her interest in returning to the zip code from which she was banished in 1994. And by all accounts, she's interested. "But," whispers an insider with close ties to the reboot, "she wants to know what the story is going to be first."

Creative issues may not be the biggest obstacle standing in the way of a Brenda Walsh homecoming. The anger-management poster gal has left a long list of enemies in her wake, among them once and possibly future costars **Tori Spelling** and **Jennie Garth**. Doherty and Garth, in particular, got along so badly, they were like a teen-TV version of Bette Davis and Joan Crawford: Their fistfight was chronicled in Spelling's recent memoir. So while Doherty's willingness to return suggests *she's* ready to let bygones be bygones, is the feeling mutual? "A lot of time has passed," says Garth. "I'm a big girl. I'd have no problem with her coming on the show."

But if she hits the wrap party with Dylan, all bets are off!

YOUR BURNING QUESTIONS

Q Got any scoop on the new season of *Grey's Anatomy*? *–Alex*

A Seattle Grace is adding another hot M.D. to its rotation: an ex-Iraq-war doc who may or may not jump-start Cristina's ailing heart. And here's a hint about the actor currently circling the role: He comes with his own built-in McMoniker.

Q I can't wait until the fall—please tell me whose SUV exploded in *Criminal Minds*' season finale! *–Jessica*

A I'll ignore your question (too spoilery!) and give you a bigger scoop instead: Exec producer Ed Bernero confirms that "substantive" discussions are taking place between CBS and producer ABC Studios to launch a *Minds* spin-off. "We're looking at all of the things the FBI does and how we can work that into the *Criminal Minds* world," he says, adding that he's reluctant to pluck one of the show's current castmates to headline the offshoot because "we're pretty happy with the team we have. But all options are open." Except for the one labeled "Mandy Patinkin," I'll bet.

Q With Mary Lynn Rajskub's baby due soon, how does *24* plan to explain Chloe's absence next season? *–Charlie*

A I hear that at around midday, an emergency involving Chloe's now 4-year-old causes Jack's perpetually pouty secret weapon to clock out for a few hours. Her temporary replacement? Ex-husband—and presumed baby-daddy—Morris O'Brian (Carlo Rota), who's returning for a handful of episodes.

SCOOPER MAN! The Ausiello Files are updated daily at their new home on EW.COM

AUSIELLO: PHOTOGRAPH BY MEREDITH JENKS; DOHERTY: MIKE RUIZ

EW's Tough Men, Tough Jobs Checklist

With truTV's oil-driller docuseries 'Black Gold' (Wednesdays at 10 p.m.), producer/narrator Thom Beers gives us yet another look at dudes with dangerous gigs. Let's man up and count his shows' macho clichés. —Dan Snierson

	Black Gold *truTV*	Ice Road Truckers *History Channel*	Ax Men *History Channel*	Deadliest Catch *Discovery Channel*
Workplace profanity	✓	✓	✓	✓
Missing digits	✓		✓	✓
Demeaning rookie terms	✓	✓		✓
Slugs of hard alcohol	✓		✓	✓
Goofing off with guns	✓	✓		✓
Biting head off herring				✓

Forever Young

Molly Ringwald is still doing *Sixteen Candles*, 24 candles later

Shocked to find '80s teen queen Molly Ringwald playing—gasp!—a sensible mom on ABC Family's *The Secret Life of the American Teenager* (Tuesdays, 8 p.m.)? Times haven't changed that much: This high school pregnancy drama has all the elements of a *Sixteen Candles 2008*.

RINGWALDESQUE HEROINE Amy (Shailene Woodley, left, with Ringwald), a sensitive French horn player who gets knocked up at band camp.

CROSS-CLIQUE HOOKUP The supposedly devout football hunk, Jack (Greg Finley), and the school slut (Francia Raisa).

OBNOXIOUS SISTER Amy's belly-shirted sibling (India Eisley) snarks, "Do you have to be such a geek and ruin everything for me?"

OVERLY ARTICULATE LOVESTRUCK NERD Ben (Kenny Baumann), who joins the marching band just to be near Amy.

BATHROOM REVELATION Amy takes three different pregnancy tests while her friends wait outside the stall. But hey, at least a bunch of dorks weren't out there paying a buck to see her panties. —*Jennifer Armstrong*

The Chart

THE RATINGS

1 America's Got Talent

The Hoff is on top yet again! He and the *Talent* crew blew through auditions in NYC, L.A., and Chicago.

THE TOP 20

		VIEWERS*	LAST WEEK
1	**AMERICA'S GOT TALENT** NBC, Tuesday, 9 p.m.	11.7	2
2	**WIPEOUT** ABC, Tuesday, 8 p.m. ABC won big with its new game-show-stacked Tuesday night. The fall-down frenzy *Wipeout* stood tall with 10 million viewers, while its lead-out *Japanese Game Show* (No. 10) also survived its time-slot competition.	10.0	–
3	**60 MINUTES (R)** CBS, Sunday, 7 p.m.	9.4	3
4	**TWO AND A HALF MEN (R)** CBS, Monday, 9 p.m.	9.2	4
5	**CELEBRITY FAMILY FEUD** NBC, Tuesday, 8 p.m. In the premiere, Ice-T's clan took on Joan Rivers and Co. Twenty years ago this matchup would have been uncomfortable; now it's a family-hour success.	8.8	–
6	**SO YOU THINK YOU CAN DANCE** Fox, Thursday, 9 p.m.	8.6	4
7	**MILLION DOLLAR PASSWORD** CBS, Sunday, 8 p.m.	8.5	11
8	**SO YOU THINK YOU CAN DANCE** Fox, Wednesday, 8 p.m.	8.3	4
9	**CSI: MIAMI (R)** CBS, Monday, 10 p.m.	8.2	13
10	**I SURVIVED A JAPANESE GAME SHOW** ABC, Tuesday, 9 p.m.	8.0	–
11	**THE BABY BORROWERS** NBC, Wednesday, 9 p.m.	7.9	–
	CRIMINAL MINDS (R) CBS, Wednesday, 9 p.m.	7.9	17
	NCIS (R) CBS, Tuesday, 8 p.m.	7.9	–
14	**HELL'S KITCHEN** Fox, Tuesday, 9 p.m.	7.8	9
15	**CSI: NY (R)** CBS, Wednesday, 10 p.m.	7.7	13
16	**48 HOURS MYSTERY (R)** CBS, Tuesday, 9 p.m.	7.6	–
17	**THE BACHELORETTE** ABC, Monday, 8 p.m.	7.5	20
18	**HOUSE (R)** Fox, Monday, 9 p.m.	7.4	8
	DATELINE NBC, Sunday, 9 p.m.	7.4	11
20	**CSI (R)** CBS, Thursday, 9 p.m.	7.3	15
	OFF THE CHART So you think dance shows are unstoppable? Think again: ABC's *Dance Machine* (No. 62) nabbed only 3.6 million viewers in its premiere.		

*In millions. Week of June 23–29, 2008. SOURCE: Nielsen Media Research

BLACK GOLD: MARK HILL; ICE ROAD TRUCKERS, AX MEN: KEN WORONER; DEADLIEST CATCH: CAMERON GLENDENNING; THE SECRET LIFE OF THE AMERICAN TEENAGER: RANDY HOLMES; SIXTEEN CANDLES: MPTV.NET; AMERICA'S GOT TALENT: MITCHELL HAASETH

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Jessica Shaw

MUST WATCH OF THE WEEK

BROTHER, MAY I? Chen shoulders the burden

Big Brother 10

SUNDAY | 8–9PM | CBS

SEASON PREMIERE PREVIEW

Every year I ask myself if *Big Brother* can top itself by finding even more hateful people willing to do or say anything for $500,000. I never thought anyone could be as misogynistic as Mike Boogie...but then Evel Dick (the guy couldn't spell "Evil," for crying out loud) came along. And whoever thought Jen, the slop-cheating, red-bodysuit-wearing brat, could be replaced as the most ridiculous (albeit bikini-ready) contestant in reality-show history? Yet CBS fed us the busty, needy "Can I have a massage, Matty?" Natalie. So this year I'm not going to question the evil casting wizards. I'm simply going to clear three nights a week to watch the Chenbot (left, as Julie Chen) robotically guide me through the most historically dysfunctional household on TV. How long until a new contestant exceeds all my expectations? I'm thinking a minute and four seconds.

MONDAY JULY 7

NETWORK PREMIERE

7–8PM

Emeril Live!

Fine Living, TV-G

Not unlike the Food Network show, but unlike the failed NBC sitcom.

SEASON FINALE

8–10PM

The Bachelorette

ABC

Will DeAnna get engaged tonight? If her final two guys tell her they can't commit to her, she will officially be the unluckiest (or most unlovable?) woman alive.

SERIES PREMIERE

8–8:30PM

TCM Presents Elvis Mitchell: Under the Influence

TCM, TV-PG-L

One of the final interviews with Sydney Pollack, who has a special seat in heaven for creating *The Way We Were*'s Katie Morosky.

8–9PM

American Gladiators

NBC, TV-PG-V HD

Watch out for that dolphin trainer. He could have Aquaman on his side.

9–10PM*

History Detectives

PBS, TV-PG HD

A Desert Storm vet finds a flag that may have belonged to an African-American WWI infantry regiment. Patriotism or accessory statement? The detectives look into it. **check local listings*

9–9:30PM

Saving the American Wild Horse

Documentary, TV-14

A doc about government policies regarding wild horses. Def Leppard drummer Rick Allen composed some of the score, proving that a former hair-metal rocker can have dignity. Hear that, Bret Michaels?

SERIES PREMIERE

9:30–10PM

How'd That Get on My Plate?

Food, TV-G

Host Sunny Anderson finds out how honey gets from Hawaiian bee farms to become cream soda. It's called "food dye #8" and "high fructose corn syrup."

10–10:30PM

Weeds

Showtime, TV-MA HD

For some, shiva is a time to mourn and eat herring. For Nancy, it's time to plot. And, time permitting, plotz.

10–11PM

Psychic Kids: Children of the Paranormal

A&E HD

ReAnna Kelly sees spirits, including her grandmother, jazz singer Nina Simone. Why can't she just join a reality show like every other celebrity spawn?

9–10:05PM

The Art of Failure: Chuck Connelly Not for Sale

HBO, TV-MA HD

Back in the '80s, Connelly was looking to be the art world's Next Big Thing. Then the pugnacious painter burned every bridge in sight. This doc tracks the embittered Connelly as he paints, drinks, rants, drinks some more, and plans a doomed comeback. But a little of Chuck Connelly (particularly a hammered Chuck Connelly) goes a long way. By the time the artist's wife leaves him two-thirds of the way through, you almost wish she could take you with her. **B-** *—Clark Collis*

PAINT AN UGLY PICTURE: Connelly alienates the art world

CHEN: JOHN P. FILO; CONNELLY: ROB FORLENZA

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY JULY 8

Bretton and Mack

SEASON PREMIERE
8:40–9:20PM
Not Going Out
BBC America, TV-PG
The U.K. *Office*'s Sally Bretton (Donna the intern) joins the cast for season 2 of the great Britcom with the really bad laugh track. She's the new, overly ambitious roommate of loafer Lee (Lee Mack). If the odd-couple set-up sounds old, that's because it is—but Bretton's sparkle and Mack's snap can overcome almost anything. **B+** *—Aubry D'Arminio*

8–9PM
Celebrity Family Feud
NBC, TV-PG-L
Cast members from *The Office* and *American Gladiators* face off. As someone who's been on the *Feud* (that's what we vets call it), I can tell you it's harder than it looks. Especially when your mother has an anxiety attack at the buzzer.

SEASON FINALE
8–10PM
Hell's Kitchen
Fox, TV-14-L
Gordon Ramsay doesn't take too kindly to cold appetizers and bad service. But at least he doesn't make the chefs wear Velcro suits and throw themselves against a wall.

9–10PM
I Survived a Japanese Game Show
ABC HD
Contestants wear Velcro suits and throw themselves against a wall!

Warren Wins!

9–11PM
AFI Life Achievement Award
USA
Warren Beatty is honored. I saw him wearing sweats at a sushi restaurant once. But he's still deserving.

10–11PM
A Shot at Love 2: One Shot Too Many
MTV
Tila Tequila ekes out a few more seconds of fame with this post-finale special about her chosen one.

10–11PM
Tori & Dean: Home Sweet Hollywood
Oxygen, TV-PG-DL
WKRP's Loni Anderson shows up to baby Liam's first b'day party. He'd been hoping for Venus Flytrap.

THE OTHER *HILLS*: Johnathan and Lor'Rena

10–10:30PM
Baldwin Hills
BET, TV-PG

SEASON PREMIERE

Why watch this reality take on L.A.'s wealthy African-American neighborhood instead of *The Hills*? For one thing, the characters lead interesting lives aside from just being on a TV show: There's a lothario who juggles three girls but still gets chauffeured by his mother, a youth pastor who's done time and fathered a kid, and a cop's daughter who works at a medical marijuana clinic. Also, one of the main hangouts is a barbershop with a pool table. Best of all, the story lines haven't been blown on every gossip site already. **B+** *—Jennifer Armstrong*

WEDNESDAY JULY 9

SEASON PREMIERE
8–9PM*
Click & Clack's As the Wrench Turns
PBS, TV-G HD
NPR's *Car Talk* brothers Ray and Tom Magliozzi go animated. **check local listings*

8–10PM
So You Think You Can Dance
Fox, TV-PG-DL
Between the leather jacket, participation in group dances, and inappropriate comments about Cat Deeley's looks, Nigel is making Mary look incredibly normal this season.

SEASON PREMIERE
10–10:30PM
Martin Lawrence Presents 1st Amendment Stand-up
Starz HD
Thirty-five young comedians try to follow in Lawrence's footsteps, minus the carrying-a-loaded-gun-in-the-Burbank-airport part.

Tactics' Morgan

SEASON PREMIERE
10–11PM
Scare Tactics
Sci Fi, TV-14
The pranks in the candid-camera show's season 4 premiere aren't as funny as in the past, but a *Rosemary's Baby*-ish segment does earn some chuckles. Sadly, new emcee Tracy Morgan's not quite as perfect a fit for this sadistic show as former host Shannen Doherty. **B–** *—Kate Ward*

THURSDAY JULY 10

SERIES PREMIERE
8–9PM
Greatest American Dog
CBS
Dogs and their owners or handlers live together and compete. Without having seen any of this show, I can already guess that Beth Joy, who serves as her dog's "acting manager," is going to outbitch the bitches.

9–10PM
The Works
History, TV-PG HD
The average person throws away 102 tons of garbage in his or her lifetime. So you might consider recycling this magazine when you're done.

SEASON FINALE
9–11PM
Last Comic Standing
NBC, TV-14
The finalists verbally spar in a boxing ring, 'cause comedians are lovers, not fighters. Incredibly bitter, caustic, self-hating lovers.

BURN, BABY, BURN: Anwar and Donovan heat up the screen

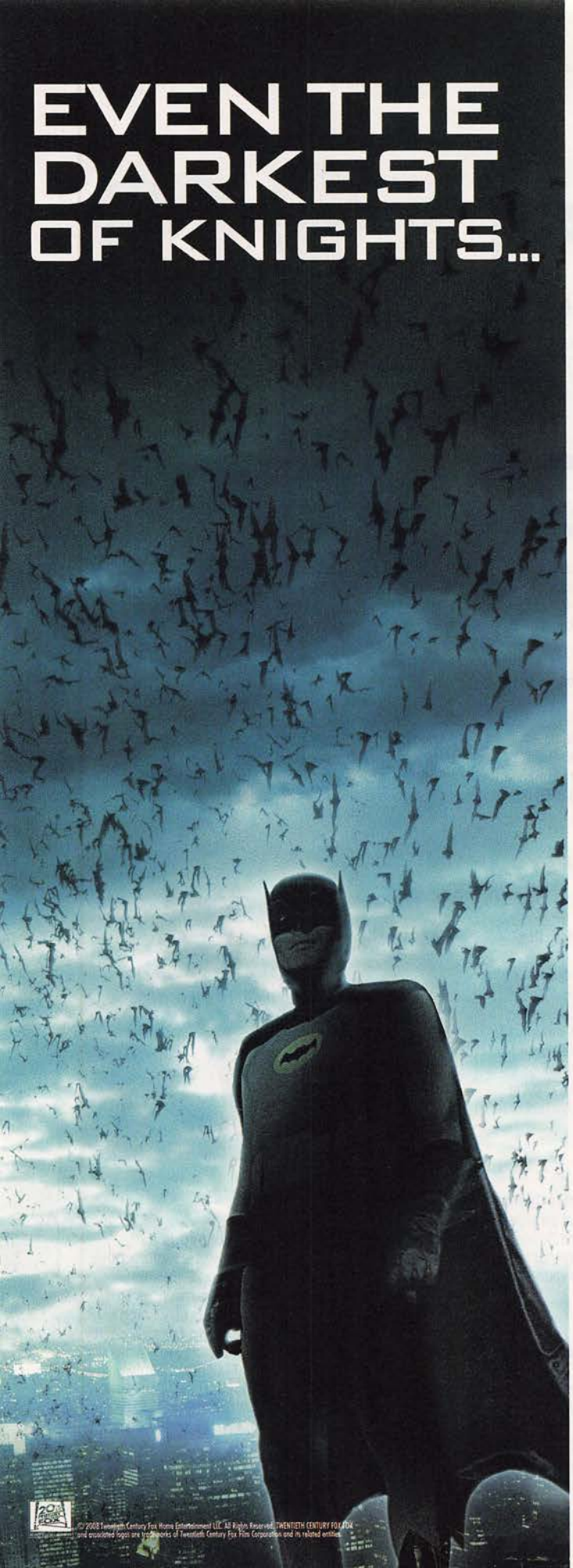
10–11PM
Burn Notice
USA, TV-PG-L HD

SEASON PREMIERE

Season 2 is as gorgeous as the first: Miami waters glistening, blue skies glowing, Gabrielle Anwar doing anything. But the drama jogs in place in its first two episodes, with spy Michael (Jeffrey Donovan) trapped working for the entity that burned him, headed by the purring Carla (*Battlestar Galactica*'s Tricia Helfer). Judging from the pacing, this little mystery will be drawn out, which is fine if the show regains more of its sexy, snappy humor. Right now, it's relying too much on Michael's chain-smoking mom (Sharon Gless) as hammy comic relief. **B–** *—Gillian Flynn*

NOT GOING OUT: BBC; BEATTY: JON KOPALOFF/FILMMAGIC; MORGAN: THEO WARGO/WIREIMAGE; *BURN NOTICE:* DAN LITTLEJOHN

EVEN THE DARKEST OF KNIGHTS...



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FRIDAY JULY 11

10–11PM
Flashpoint
CBS HD

SERIES DEBUT

This grim drama about the members of an elite police unit kicks off with a supercharged hostage scene straight out of a Tony Scott film. But from there, it's strictly small-screen sameness with bargain-bin characters: *Veronica Mars*' Enrico Colantoni is the seen-it-all leader to a cocksure rookie, workaholic dad, tomboy sniper, etc. It's nice to have fresh scripted material on the summer TV menu, but after an hour of dull wisecracks and predictable plotting, reheated *Law & Order* leftovers start looking pretty tasty. **C–** *—Adam Markovitz*

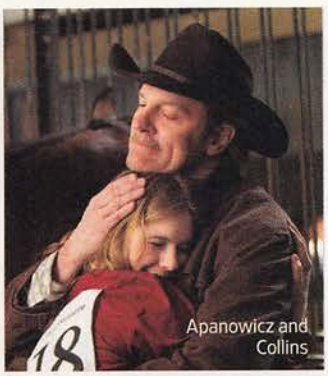
'CLOSE TO THE VEST' Colantoni and Phil Akin

SATURDAY JULY 12

SEASON PREMIERE
9–9:30AM
I Want That! Kitchens
Fine Living, TV-G
Cool new kitchen appliances, cutting-edge gadgets, and trendy design at no expense. In other words, my version of porn.

SEASON PREMIERE
10:30–11AM
The Zula Patrol
NBC, TV-Y7
The Patrollers compete in Bula's Zula spring-party dance contest. Not to be a jerk, but Wizzy and Wigg? You're no Zan and Jayna.

4–6PM
The American Century Championship
NBC HD
Ray Romano, Billy Crudup, and Kevin Nealon compete in this celebrity golf tournament. And they all manage to look like Tiger Woods next to the swing-challenged Charles Barkley.



Apanowicz and Collins

9–11PM
Every Second Counts
Hallmark, TV-G
Young Brooke (*Kyle XY*'s Magda Apanowicz) wants to be a vet, but her mechanic dad (Stephen Collins) has pinned the family's hopes, dreams, and house on her becoming a rodeo champion. With trite dialogue like "You can win the world and still lose," *Counts* is TV-drama schmaltz to the extreme: Thank God Collins (late of *7th Heaven*) is so darn good at it. **B** *—AD*

FLASHPOINT: BEN MARK HOLZBERG; *EVERY SECOND COUNTS*: CHRIS LARGE

SUNDAY JULY 13

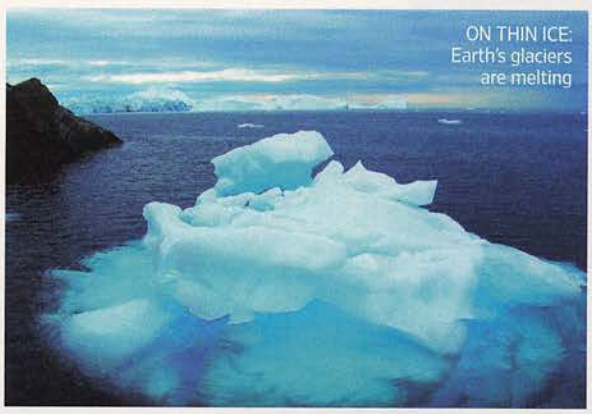
9–10PM
I Love Money
VH1, TV-14-DL
A brazen rip-off of MTV's *Real World/Road Rules Challenge*, VH1's reality competition pits cast members from the net's *Rock of Love*, *Flavor of Love*, and *I Love New York* against each other in physical challenges to win—what else?—money! Not surprisingly, catfights and hook-ups ensue, providing for some easy-sleazy summer entertainment. Unfortunately, the lack of originality and of a contestant who you actually want to root for makes *Money* feel more than a little cheap. **B–** *—Tim Stack*

9–10:30PM*
Masterpiece Mystery!
PBS, TV-PG HD
Tonight, the season premiere of *Foyle's War*. Watch host Alan "Nipple Glitter" Cumming magnificently fill Dame Diana Rigg's sensible shoes.
**check local listings*

9–11PM
Miss Universe 2008
NBC and Telemundo, TV-PG HD
Jerry Springer and Mel B host the beauty contest that teaches us how to say "world peace" in 73 languages.

10–11PM
Plastic Surgery Junkies With Louis Theroux
BBC America
Blimey, do the Brits have their very own Jocelyn Wildenstein?

10–11PM
Army Wives
Lifetime HD
Those yenta nurses can't stop gossiping about Denise and Getti.

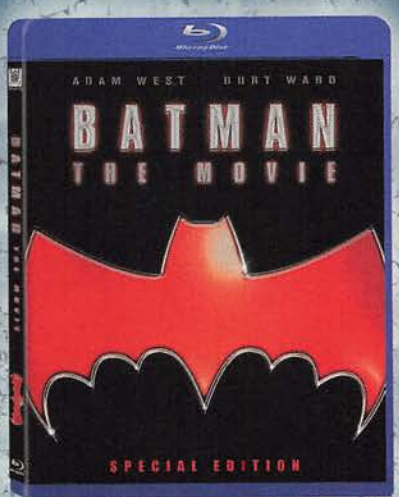


9–11PM
Earth: The Biography
National Geographic, TV-G HD
SERIES PREMIERE
It's impossible not to draw comparisons between this three-night, five-part miniseries about our planet and last year's spectacular Discovery Channel miniseries *Planet Earth*. This *Earth* doesn't come close to providing the extraordinary footage of its predecessor, but it does offer us a masterful tour guide in Dr. Iain Steward, a giddily fascinated scientist who reports from Greenland to New Zealand, climbing frozen waterfalls and standing alongside lava pools. Steward's narration, filled with interesting factoids—like how the Amazon River carries 2 billion tons of Andes Mountain runoff every year—makes this biography remarkable in its own right. **B+**

I LOVE MONEY: 51 MINDS; *EARTH*: SOPHIE HARRIS

SHINES BRIGHTLY ON BLU-RAY.

BRING HOME THE FUN JULY 1ST!



PG www.foxbluray.com

There's Nothing Glamorous about Colon Cancer

"More people are surviving colorectal cancer than ever before.
My good friend, Carmen, is living proof.
Everything starts with screening.
This is a cancer that is treatable
and even preventable."

Colon cancer is often entirely preventable through screening. Regular screening can help find early stage colorectal cancer, when it is highly treatable. Everyone should be screened starting at age 50, and for those people with a family history of the disease, testing should begin even earlier.

Some colon cancer survivors are living longer due to improved treatments. If diagnosed, whether early or with advanced disease, be your own advocate.

For the best possible outcome, the key may be working with a multidisciplinary team – a gastroenterologist, oncologist and surgeon – in partnership with your primary care physician.

For more information visit:
nccra.org

Photo: Randall Slavin

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Special thanks to EIF's NCCRA Ambassadors Vanessa Williams and Carmen Marc Valvo (Colon Cancer Survivor)

TV on DVD

FLASHBACK OF THE WEEK

REVERSERS OF FORTUNE: Chandler and Davis rewrite the headlines

Early Edition: Season 1

Kyle Chandler, Fisher Stevens, Shanesia Davis

23 EPISODES, 1996–97

Fans of *Friday Night Lights*' Chandler will adore him as *Edition*'s stockbroker with a heart of gold. In the midst of a messy divorce and on the brink of losing his job, he starts getting tomorrow's paper today (delivered by a mysterious orange cat) and uses the info to avert others' misfortunes rather than to improve his own life. He and his eccentric sidekicks—Stevens is the crooked best friend, Davis is the do-gooder blind receptionist—stop a deadly bank robbery, deliver guest star Cynthia Nixon's baby in an elevator, and foil a plot to bomb Chicago on Christmas Eve. Speaking of guest stars, they're aplenty: Felicity Huffman, Jane Krakowski, Peri Gilpin, Kathy Najimy, and Philip Bosco all appear. Just don't count on them—or the stars—to do any commentaries on this extras-free set. **B–** *—Aubry D'Arminio*

EARLY EDITION: CBS/LANDOV; JAKE AND THE FATMAN: VIACOM/EVERETT COLLECTION; THE CLOSER: DANNY FELD

NEW RELEASES

Mad Men: Season 1

Jon Hamm

13 EPISODES, 2007

Attention to detail was paramount when creating AMC's decadent 1960s Madison Avenue series, and the bonus features (see: 23 commentaries from 28 cast/crew members) follow suit. Everyone from Hamm to prop master Scott Buckwald candidly illuminates creator Matthew Weiner's quest for period perfection. In "Establishing Mad Men"—one of three featurettes in the four-disc Zippo lighter-style box—we learn Weiner banished an Etch A Sketch from episode 2 because the toy launched *a few months* after a scene supposedly took place. Even grocery-store apples—in the background when Betty (January Jones) slaps Helen (Darby Stanchfield) in episode 7—were deemed too large for the era. "I was very reality-oriented," the obsessive Weiner says with a grin. The **EXTRAS** are as transporting as the show itself. **A–** *—Tanner Stransky*

Jake and the Fatman: Season 1, Vol. 1

William Conrad, Joe Penny

11 EPISODES, 1987

Jake Styles (Penny) is a smooth, high-living PI. The Fatman (Conrad) is his gruff boss. He could stand to lose a few pounds, and this forgotten '80s crime gem could use some **EXTRAS**, especially with Penny—lately known for playing Carmela's handyman paramour on *The Sopranos*—still around. **B** *—AD*

Wide Sargasso Sea

Rebecca Hall

MOVIE, 84 MINS., 2006

This made-for-British-TV *Jane Eyre* prequel (based on the notorious Jean Rhys novel) may not have the sizzle of the 1993 NC-17 film, but with Rafe Spall and the lovely Hall, it definitely has the sex appeal. **B+** *—AD*

ALSO IN STORES

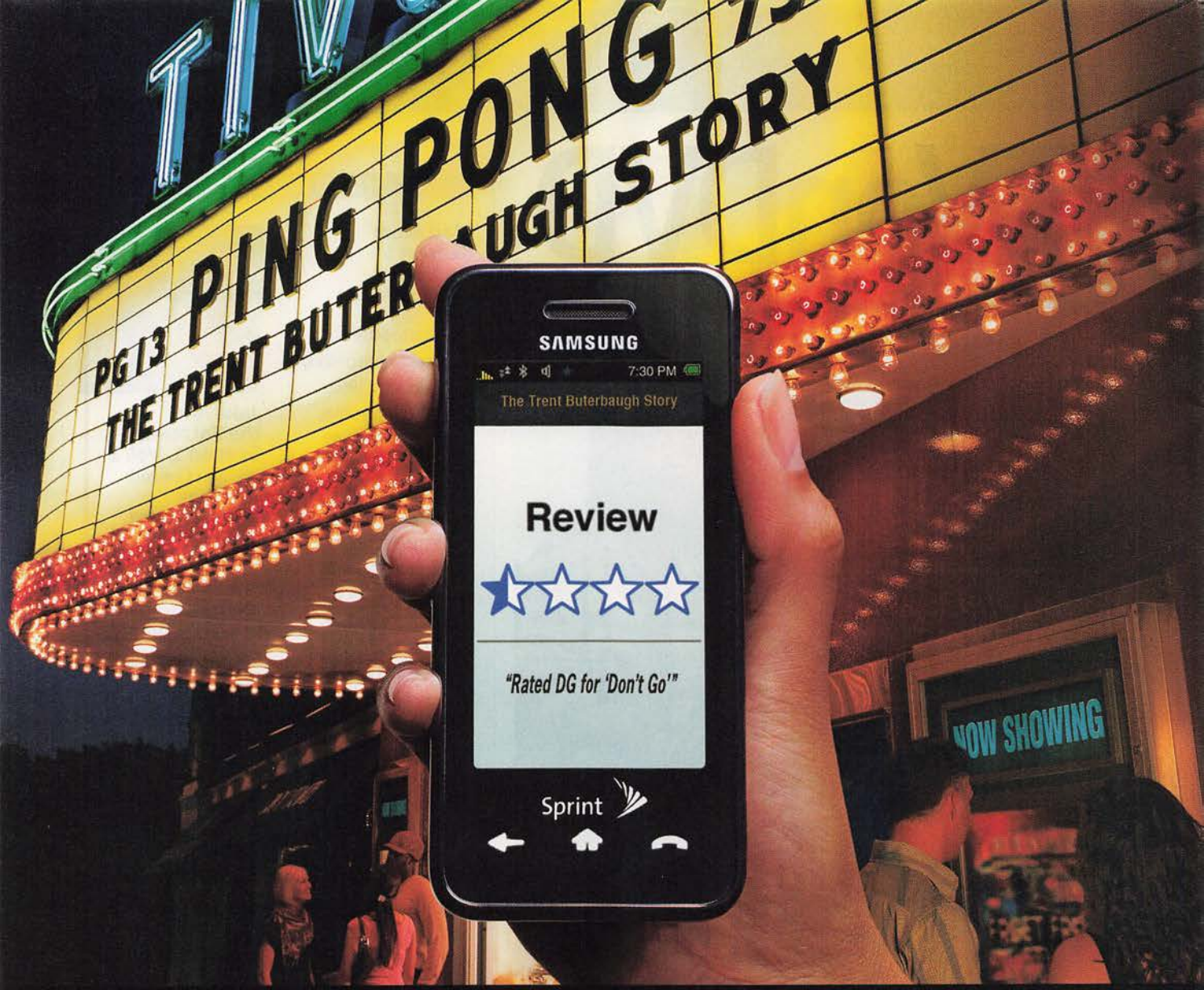
MONK: SEASON 6 (2007–08) *Tony Shalhoub*

TYLER PERRY'S HOUSE OF PAYNE: VOL. 2 (2007) *Allen Payne, LaVan Davis*

→ **THE CLOSER: SEASON 3** (2007) *Kyra Sedgwick, J.K. Simmons*

THE BIG EASY: SEASON 1 (1996–97) *Tony Crane* Like 1997's *Orleans* and 2007's *K-Ville*, this cop show was Crescent City-set and short-lived.

TORI & DEAN: INN LOVE (2007) *Tori Spelling, Dean McDermott*



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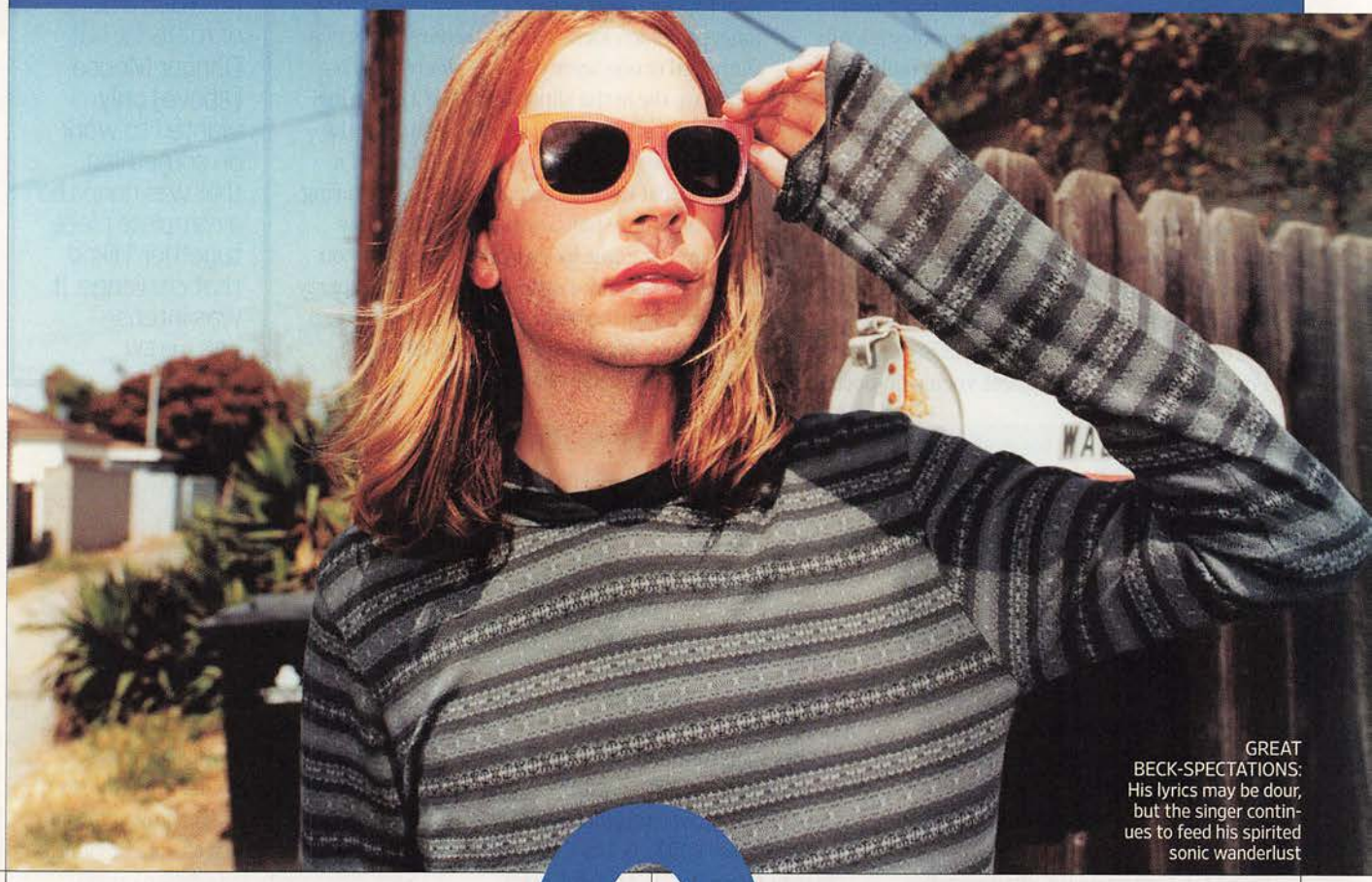
Music

Beck's album is *Modern* art; Yaz get finer with age—Vanessa Hudgens does not. **Plus:** New singles from Katy Perry (no same-sex smooching involved), Coldplay (ditto).



GREAT BECK-SPECTATIONS: His lyrics may be dour, but the singer continues to feed his spirited sonic wanderlust

Beck

Modern Guilt

ROCK (DGC)

By Leah Greenblatt

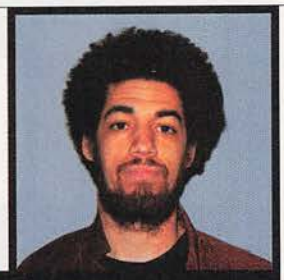
ON HIS GLEEFULLY bizarro 1994 breakout single "Loser," a then-24-year-old Beck Hansen described time as "a piece of wax fallin' on a termite/Who's chokin' on the splinters." Lines like that would establish the boho-hobo rocker as a sort of Salvador Dalí of sound, a man for whom the sensical and banal were strictly anathema. Today, even as a married father nearing 40, he has managed to remain as musically idiosyncratic as ever. But **on *Modern Guilt*, a simmering cauldron of postmillennial tension helmed by musician/DJ/producer Danger Mouse (a.k.a. Brian Burton), time is no longer an abstract for silly wordplay**; it's a remorseless force of nature. "I've been walking on these streets so long," Beck intones hoarsely on the rhythmic, loping "Volcano." "I don't

know where they're going to lead anymore/ But I think I must have seen a ghost/I don't know if it's my illusions that keep me alive." Elsewhere, he sings of "creatures of woe," "bottomless pits," a sea "swallowed by evil." This is way past Bummerville; he's clearly taken a sharp right at Apocalypse Heights.

Of course, it's hardly the first time we've seen Serious Beck. He appeared most notably on 2002's *Sea Change*, an unapologetically grim collection of austere breakup ballads. Still, *Guilt*'s darkness is far more diffuse and generalized, and for that Burton turns out to be a particularly apt partner in crime. The pair share a long-held **love of left-field production and dusty-record-bin diving, habits excellently showcased on the junkyard jangle and beachy harmonies of opener "Orphans,"** the finger-snap funk of "Youthless," and the mod garage frug of "Gamma Ray." (Cat Power is credited with guest vocals on both "Orphans" and "Walls," though she is one quiet kitty; her contributions are barely audible.)

Throughout, the common thread of Burton's dense, analog-pastiche treatments brings, if not exactly levity, a sort of thoughtfulness and texture that temper the consistently bleak subject matter. "Chemtrails," the prettily trippy first single, flirts with Aquarian Age rapture even as the flowers woven into the singer's golden locks wilt in the harsh light of a damaged ozone layer ("That's where we'll be when we die in the slipstream/We'll climb in a hole in the sky"). And when Beck sings, as he does on the thumping, percussive "Soul of a Man," "Beat my bones against the wall/Staring down an empty hall/Deep down in a hollow log/Coming home like a letter bomb," Burton makes the ultimate endgame sound like a party you'd still want to be invited to—one that even Beck might enjoy, despite himself. **B+**

→ DOWNLOAD THIS: "Chemtrails"



BACKSTORY

"I had already recorded a bunch of material, but Danger Mouse [above] only wanted to work on something that was gonna be a complete piece together. I liked that challenge. It was intense."
—Beck, to EW

QUICK REVIEWS

Yaz
In Your Room
SYNTH-POP (MUTE)

Twenty-five years after abruptly disbanding, the seminal Britpop duo—powerhouse vocalist Alison Moyet and programming genius Vince Clarke (later to become the musical mastermind behind Erasure)—have compiled all of their recordings in this three-CD/one-DVD boxed set. Containing U.K. chart smashes like "Only You" and "Don't Go," a zippy single ("The Other Side of Love") that didn't appear on either of their LPs, and several remixes of their Stateside club hit "Situation," the collection also features a 35-minute documentary detailing the clash of egos that broke apart the group (known outside the U.S. as Yazoo) after a mere two years together. As fans currently attending their Reconnected Tour are again learning, the unlikely pairing of Clarke's workmanlike synths and Moyet's bluesy vocals is as arresting and vital now as it was a quarter century ago. **A–** *—Dave Karger*

→ DOWNLOAD THIS: "Only You"

Ron Sexsmith
Exit Strategy of the Soul
ROCK (YEP ROC)

Cocktail, anyone? "She's my Brandy Alexander/Always gets me into trouble," sings Ron Sexsmith on the chorus of this album's sixth track, which is titled after the beverage. Co-written with fellow Canadian Feist (who recorded a sparer version for her 2007 CD, *The Reminder*), "Brandy Alexander" is a playful, brass-enhanced Van Morrison-type treat that enlivens an album that's less focused than Sexsmith's last CD, 2006's *Time Being*. True, there are other nice moments, from the soul-folk of "One Last Round" to the mournful crooning on "Hard Time" to the brace of two pretty instrumentals that bookend the disc ("Spiritude" and "Dawn Anna"). However, Sexsmith unwisely attacks some notes above his comfortable register on "Impossible World," which is just one of several numbers that are nothing more than blandly forgettable. **C+** *—Clark Collis*

→ DOWNLOAD THIS: "Brandy Alexander"

Love as Laughter
Holy
ROCK (GLACIAL PACE)

Over their 14-year career, indie-rock stalwarts Love as Laughter have often produced music that is willfully uncommercial and even absurd. (The Brooklyn-based outfit's last release, *Laughter's Fifth*, had a reference to the Pauly Shore comedy *Encino Man*, rough-hewn arrangements that obscured frontman Sam Jayne's songs, and a darned kazoo!) *Holy* is a different beast altogether. The crisp production by onetime Clash engineer Joe Blaney brilliantly showcases Jayne's writing, which has never been more tightly skilled or confidently ambitious: Both the eponymous opener and the subsequent track "Crosseyed Beautiful Youngunz" are gorgeous laments that little prepare you for the glorious Afro-pop-tinged single "All Parts of Me" or the sinister, shuffling "Cleaning Man." And while the lyrics of the Wilco-ish "Konny and Jim" include a nod to Iron Butterfly's "In-a-Gadda-Da-Vida," it is still more lovely than laughable. **A–** *—CC*

→ DOWNLOAD THIS: "Konny and Jim"

(P. 71) STYLING: ARIANNE TUNNEY/TRACEY MATTINGLY; GROOMING: DANIELLE DECKER/ARTMIX BEAUTY; (THIS PAGE) DANGER MOUSE: STEVE GRANITZ/WIREIMAGE.COM

TRIUMPH OF THE SOUL: Winehouse's talent takes center stage at her Glastonbury gig

FESTIVAL REPORT

Amy Winehouse

Performing at the U.K.'s Glastonbury on June 28, the troubled singer puts aside (much of) her crazy behavior and proves she's still got it

THE WORD ON THE ground Saturday at Glastonbury? That Amy Winehouse would be a no-show because she'd died in the hospital that afternoon. It's a ghoulish rumor, to be sure, but after all the reports of crack pipes, missed gigs, and her questionable health (mental and otherwise), it's an understandable lack of faith. After all, this is the 24-year-old who might have early signs of emphysema—a condition usually suffered after a considerable lifetime of smoking.

But she appears on stage at 9:10 p.m., on time. Entering to a prizefight drum roll, Winehouse is looking good in a sequined blue number, her Cleopatra eye makeup in bold effect. The crowd quickly responds to the jazz-wise soul of a song called...Addicted."

This will be an appearance of two distinct forces, both running concurrently. She's a magnetic and unique entertainer, with outstanding material and a still-great voice. But occasionally the latter sounds dry, and some high notes elude her. Nuanced readings of *Back to Black* tracks—plus covers of songs by U.K. ska godfathers the Specials and a sunny version of Sam Cooke's "Cupid"—display her keen aptitude for turning turmoil and heartbreak into songs you can groove to and feel.

However, there's also loopiness present in the form of her between-song blather, often about her imprisoned husband, Blake Fielder-Civil. "I'd never loved a white man before," she says before launching into "Wake Up Alone." "Then he came and hit me over the head with a cricket bat...not literally, obviously." She rearranges her bra and hairpiece a lot, and at one point refers to Kanye West as a "c--t." **During the mangled but barnstorming closer, "Rehab," she presses flesh with faithful crowd members, and after a mix-up over a thrown hat, elbows a fan. But she doesn't miss a beat.**

While this performance didn't match the mighty impact of Winehouse's Grammy appearance—and the crowd reserved its real acclaim for follow-up act Jay-Z (see sidebar for more details)—it was enough of a success to prove that reports of her demise have been exaggerated. And yet, true to form, the rumor mill decreed she was driven back to the hospital, in an ambulance, immediately after finishing her show. —*Ian Harrison*

JAY-Z HAS THE LAST LAUGH

Jay-Z opened his headlining set at Glastonbury...by strumming a guitar and sarcastically singing a few verses of Oasis' 1996 hit "Wonderwall." Huh?! Well, Oasis axman Noel Gallagher lashed out at Jay in April: "I'm not having hip-hop at Glastonbury. It's wrong." So Jigga's cover was a classy way of cutting those cranky Britpoppers down to size. Or maybe he just wanted to show off his uncanny Mancunian accent!
—Simon Vozick-Levinson

WINEHOUSE: JIM DYSON/GETTY IMAGES; JAY-Z: MATT CARDY/GETTY IMAGES

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FINAL APPEARANCES

7/11	Portland, OR	Clark County Amphitheatre
7/12	Seattle, WA	The Gorge
7/14	San Francisco, CA	Shoreline Amphitheatre
7/16	Concord, CA	Sleep Train Pavilion
7/17	Sacramento, CA	Sleep Train Amphitheatre
7/19	Salt Lake City, UT	USANA Amphitheatre
7/21	Denver, CO	Red Rocks Amphitheatre
7/22	Denver, CO	Red Rocks Amphitheatre
7/25	Milwaukee, WI	Marcus Amphitheater
7/26	Detroit, MI	DTE Energy Music Theater
7/28	Pittsburgh, PA	Post Gazette Pavilion
7/29	Philadelphia, PA	Wachovia Center
7/31	Boston, MA	Tweeter Center
8/01	Saratoga, NY	Saratoga Performing Arts Center
8/03	Holmdel, NY	PNC Bank Arts Center
8/04	Wantagh, NY	Nikon At Jones Beach Theater
8/05	Wantagh, NY	Nikon At Jones Beach Theater
8/07	New York, NY	Madison Square Garden*

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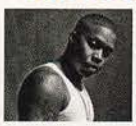
→Katy Perry *"Hot n Cold"* **POP**

The "I Kissed a Girl" singer forsakes flirty bi-curiosity for this throbbing '80s throwback that damns a lover who's...well, you know. Could it be about her on-and-off boyfriend, Gym Class Heroes frontman Travis McCoy? Either way, it's damn fun.

→Coldplay *"42"* **ROCK**

Frontman Chris Martin, more assured and lyrical than ever on the band's fourth album, channels solo John Lennon, cooing mournfully through a delicate, guileless piano ballad that turns midway into a propulsive rocker.

→Nas feat. Keri Hilson *"Hero"* **RAP**



The irascible MC spares no one on this synth-laden screed from his upcoming as-yet-untitled release. But R&B songbird Hilson's pretty backing vocals soften confrontational lines like "Try telling Bob Dylan, Bruce, or Billy Joel/They can't sing what's in their soul." *—LG*

QUICK REVIEWS

Vanessa Hudgens
Identified
POP (HOLLYWOOD)

You can't blame the 19-year-old Hudgens for wanting to trade *High School Musical*'s tween fans for actual teens. But listening to her single "Sneakernight," which mixes Xtina-wannabe wailing with bossy chanting, you wonder if she's lost sight of why people like her. Her second CD stints on her *HSM* character's sweetness in favor of dance beats and sensual lyrics—while stopping short of anything risqué enough to recall last year's photo scandal. Tracks like "Last Night" boast nearly *HSM*-worthy hooks. But Dr. Luke and other name producers apply that annoying robotic vocal effect and encourage Hudgens to sing with a self-conscious "street" edge—or worse, to rap, as on "Hook It Up": "You've got the money, money/She's got the hottie body/We want to party, party!" Right now, this *High Schooler*'s musical graduation is stalling somewhere around sophomoric. **C+** *—Chris Willman*

→ **DOWNLOAD THIS:** "Last Night"

Willie Nelson and Wynton Marsalis
Two Men With the Blues
JAZZ/STANDARDS (BLUE NOTE)

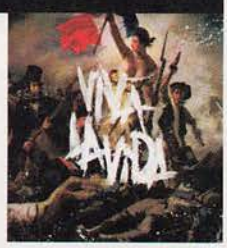
Willie and Wynton may seem like an odd couple, but this live disc makes the country legend and jazz master sound like natural partners. The choice of "Basin Street Blues" as centerpiece is a tip-off that their sensibility is New Orleans by way of Texas and Tin Pan Alley—with Marsalis' usual horn-fronted band doing the driving and Nelson settling in perfectly with his off-beat vocal phrasing. The ponytailed frontman revives two classic ballads from his revered (and newly reissued) standards album, 1978's *Stardust*, but the more spirited, obscure blues stompers are the keepers. For a lively study in contrasts, go to the final number, Merle Travis' "That's All." There, the usually laconic Nelson turns in perhaps the most frantic acoustic-guitar solo of his life, then Marsalis holds one trumpet note for 25 seconds. They're a *comedy* team, too. **B+** *—CW*

→ **DOWNLOAD THIS:** "That's All"

The Chart

TOP ALBUMS

1 Coldplay



The band isn't in any danger of going cold, but after last week's blockbuster 721K opening for *Viva La Vida*, second-week sales dropped down to 249K.

THE TOP 20

		LAST WEEK	WEEKS ON CHART
1	**COLDPLAY** *Viva La Vida*, Capitol	1	2
2	**LIL WAYNE** *Tha Carter III*, Cash Money/Universal Motown	2	3
3	**VARIOUS ARTISTS** *Camp Rock* soundtrack, Disney	3	2
4	**MÖTLEY CRÜE** *Saints of Los Angeles*, Mötley/Eleven Seven The group's first album in over a decade to feature the original lineup got picked up by 99K devoted Mötley fools.	—	1
5	**THREE 6 MAFIA** *Last 2 Walk*, Columbia/Hypnotize Minds How hard is it out there for...an Academy Award-winning act? The veteran Southern rappers' first album since they won an Oscar in '06 bowed with 77K copies sold.	—	1
6	**VARIOUS ARTISTS** *NOW That's What I Call Music! 28*, Capitol	4	4
7	**USHER** *Here I Stand*, LaFace/Zomba	6	5
8	**SHINEDOWN** *The Sound of Madness*, Atlantic The Jacksonville, Fla., hard-rock outfit has been loaning out songs like "Devour" to wrestling events. That likely helped them put a hold on the 50K fans who bought their third release in its opening week.	—	1
9	**DISTURBED** *Indestructible*, Reprise	8	4
10	**RIHANNA** *Good Girl Gone Bad*, Def Jam	7	56
11	**PLIES** *Definition of Real*, Atlantic	5	3
12	**KID ROCK** *Rock N Roll Jesus*, Atlantic	16	38
13	**KATY PERRY** *One of the Boys*, Capitol	9	2
14	**TAYLOR SWIFT** *Taylor Swift*, Big Machine	19	88
15	**SIGUR RÓS** *Með Suð Í Eyrum...*, XL	—	1
16	**LEONA LEWIS** *Spirit*, J/Syco	17	12
17	**JOURNEY** *Revelations*, Frontiers	12	4
18	**DUFFY** *Rockferry*, Mercury	18	7
19	**3 DOORS DOWN** *3 Doors...*, Universal Republic	14	6
20	**WEEZER** *Weezer*, DGC/Interscope	13	4

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PERRY: MICHAEL ELINS; COLDPLAY: STEPHAN CRANEANSCKI

Books

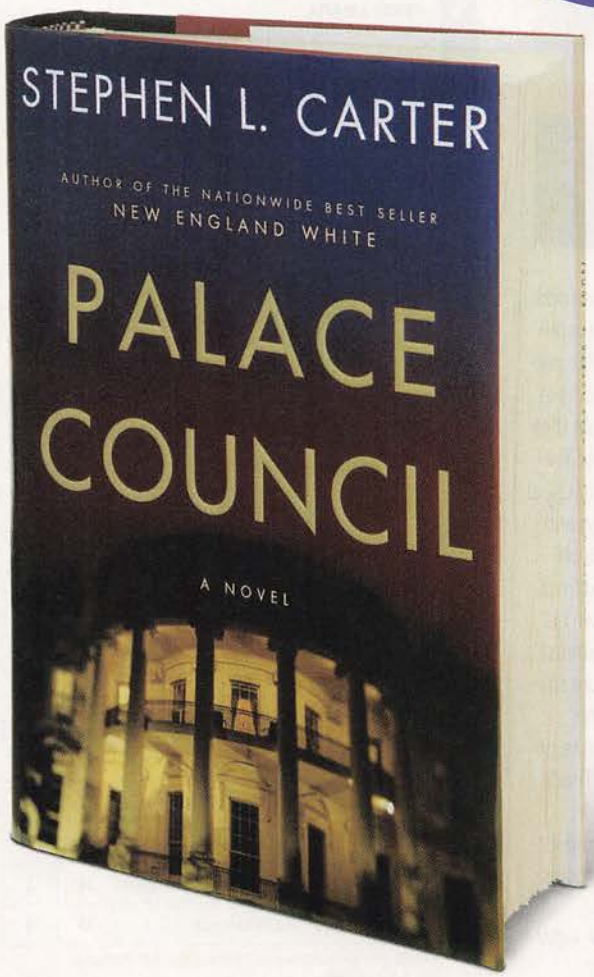
The third time is no charm for Stephen L. Carter; great new thrillers. **Plus:** How to hobnob with the Swedish Matt Damon and a Brazilian graffiti gang.

Palace Council

Stephen L. Carter

THRILLER

By Troy Patterson



STEPHEN L. CARTER'S new novel, *Palace Council*, comes billed as a political thriller, but the most compelling mystery here has nothing to do with its botched suspense plot. How is it that the writer of *The Emperor of Ocean Park* and *New England White*—bona fide page-turners set among the black upper class—has published a third novel that reads like a first draft? Why would this Yale Law professor and celebrated public intellectual construct **a sub-Dan Brown cryptography thriller that panders to yahoo paranoia about New World Order high jinks**? Only his agent knows for sure.

The hero, a writer named Eddie Wesley, goes Forrest Gumping through Cold War American history in a manner that gives *Palace Council* the feel of a PBS documentary on baby boomers. At the start of the book, Eddie lives in Harlem, enjoying some status as the son of a prominent Boston pastor. Even so, he's not classy enough to earn the full approval of the uptown society matrons—"'light-skinned Czarinas,' Adam Clayton Powell had dubbed them"—whose gossip and maneuvering provide *Palace Council* with its most engaging moments. Though striving Eddie has scratched his way onto their party lists, the Czarinas still prefer to see elegant Aurelia Treene, his true love, affianced to Kevin Garland, a member of the neighborhood's grandest family. Eddie throws a fit at Aurelia's engagement party—Harry Belafonte fails to calm him down—and storms out into a park, where he trips over a corpse. The dead man is Philmont Castle, a white Wall Street lawyer whose life is tied to Eddie's in many ways, forming an implausibly thick knot.

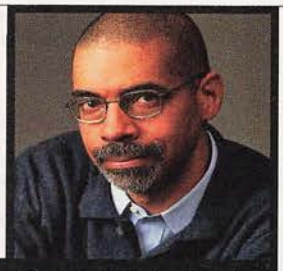
Castle, it turns out, was connected to a cabal called the Palace Council, as are most characters of wealth and power here, which lends the mystery an unfortunate Scooby-Doo simplicity. Garland belongs to the Council, and so does Perry Mount, Eddie's childhood pal and

VIRGIL BASTOS/TIME INC. DIGITAL STUDIO

Harlem's "Golden Boy," as we're told many, many times. The group might be underwriting Jewel Agony, a radical leftist outfit possibly led by Eddie's younger sister, who vanishes 100 pages into the book. As if that weren't enough, she's just delivered a baby whose father might be Castle. Or maybe Mount. Or maybe a Harvard Law professor involved with both the Council and JFK's 1960 campaign. Trying to solve the murder and find his sister, Eddie breezes from the Northeast Corridor to Indochina, with stops at J. Edgar Hoover's library, "the swankiest country club in the city" of Saigon, and half the campuses in the Ivy League.

This quest spans two decades, with Carter not so much spinning a yarn as rolling a newsreel: "Langston Hughes proposed a toast to Eddie's grand future"; "Eddie had attended a conference at the Kennedy compound in Hyannisport"; "The restaurant was playing 'Please Please Me' by the Beatles, but this new-style music was not to Eddie's taste"; etc. **It's a forced march of time, with bare sketches of sundry celebrities trotted out distractingly,** while characters catch each other up on recent history: "Remember the big scandal back in '52? When Nixon was accused of having this secret fund to smear his opponents?"

Because *Palace Council* is structured so poorly—many chapters end with would-be ominous "epiphanies" about the Council that readers will already understand—it does not qualify as entertainment. And because Carter writes like a lawyer, with perfect clarity and zero style, his prose is artless. So *Palace Council* is really neither a thriller nor a literary novel, but a genre unto itself: Talented Tenth porn, to use W.E.B. Du Bois' term for the black elite. With locales from Sugar Hill to Capitol Hill, Oak Bluffs to Harvard Yard, it's a 500-page catalog of what's what among the Who's Who—an intriguing milieu left in search of a proper story. **C-**



BACKSTORY

Carter (above) boasts a high-profile family. His grandmother was New York's first black female DA; his dad worked in JFK and LBJ's administrations, then became president of the University of the District of Columbia.

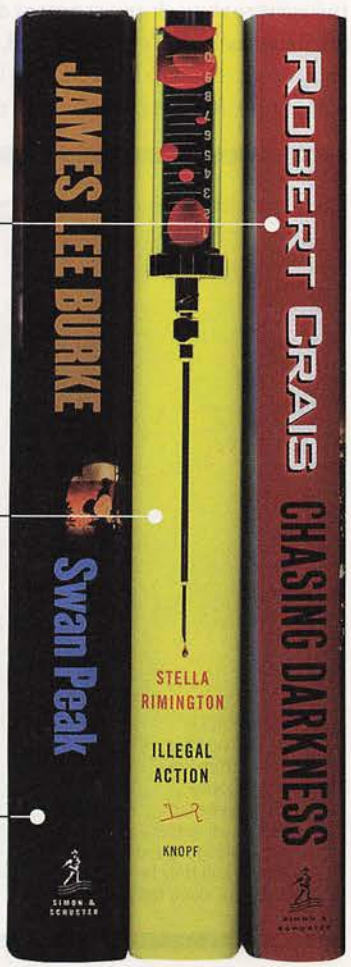
It's Thriller Time

THE ROUND UP

CHASING DARKNESS Robert Crais
Glib Los Angeles PI Elvis Cole and his taciturn ex-Marine partner, Joe Pike, reopen a three-year-old case when new evidence indicates the ne'er-do-well murder suspect that Cole exonerated not only committed the crime but masterminded a slew of other grisly killings. **Movie Pitch** The offbeat sensibility of *Fletch* meets the graphic violence of *L.A. Confidential.* **Last Word** Crais maintains the classic crime-noir staples—damsels in distress, double crosses, climactic gunfights—that kicked off the Elvis Cole series back in 1987. But this time, he also injects a welcome jolt of self-doubt into his usually unflappable, self-professed "World's Greatest Detective." **A-** *—Paul Katz*

ILLEGAL ACTION Stella Rimington
When the British spy agency MI5 learns of a murder plot against a Russian billionaire living in London, agent Liz Carlyle unearths an international conspiracy with roots in the Cold War. **Movie Pitch** *Prime Suspect,* with scheming ex-KGB agents tossed into the mix. **Last Word** A former director general of MI5 in the '90s, Rimington fills her brainy page-turner with authentic details and funny glimpses of the mundane realities of intelligence work, including awful hours, bumbling bosses, and department rivalries. Who would've thought life as a spy would have almost as much in common with *The Office* as it does with *Mission: Impossible*? **B+** *—Adam Markovitz*

SWAN PEAK James Lee Burke
Trying to recover from the emotional devastation of Hurricane Katrina, Burke's much-loved Louisiana detective, Dave Robicheaux, seeks solace on a secluded Montana ranch with his onetime partner Clete Purcell. But their plans for a quiet fishing vacation are soon scuttled. Montana, it seems, is every bit as crime-ridden as New Orleans—rife with dead bodies, mobsters, even an escaped prisoner. **Movie Pitch** Imagine a Cajun Dirty Harry. **Last Word** The bucolic setting affects the mystery not one whit—Burke remains a master of the crime novel, and Robicheaux, despite his occasionally unsettling penchant for violence, is a man with heart and soul. **A** *—Tina Jordan*



CARTER: ELENA SEIBERT; THRILLERS: DAVIES • STARR

AN AUTHOR YOU CAN'T REFUSE

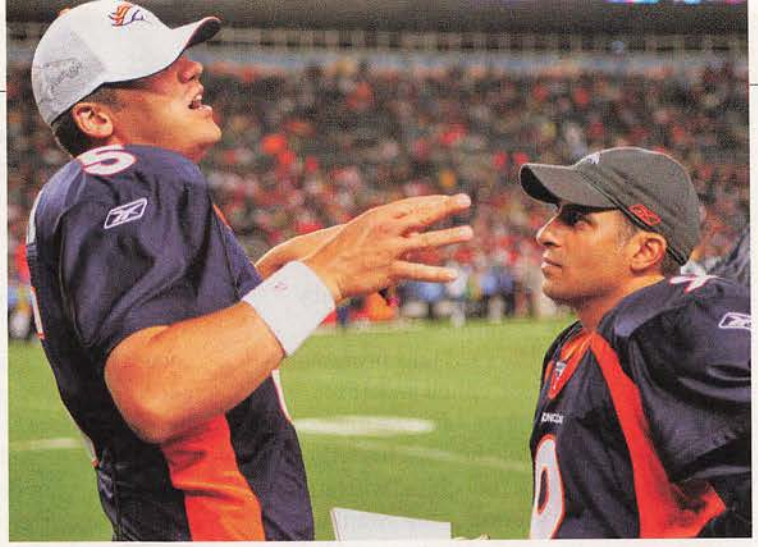
Stefan Fatsis

A writer with no real sports training tries his hand—his foot, actually—at placekicking for the Denver Broncos

A LOT HAS changed since George Plimpton poked his pointy head into the Detroit Lions huddle to learn the life of a "last-string" pro quarterback for his groundbreaking 1966 book, *Paper Lion*. In *A Few Seconds of Panic*, Stefan Fatsis infiltrates the militantly corporate culture of the modern NFL as a Denver Broncos kicker. A novice whose experience was limited to playing high school soccer, the *Wall Street Journal* reporter subjects himself to a humbling crash course in the lonely art of placekicking. "It was something that I had fantasized about when I was a kid," says Fatsis, 45, a lifelong New York Giants fan.

In addition to his own quest, **Fatsis depicts the cutthroat work environment of the present-day NFL.** Tears are shed, dreams are shattered, men are broken. "On its face, playing professional football is completely irrational," says Fatsis, who mastered Scrabble for his last book, 2001's *Word Freak*. "You're guaranteed a ridiculous amount of stress and a lifetime of physical pain. But players do their job because there's one part they love: playing on Sundays."

Fatsis never made the cut for a Sunday game, particularly after he bungled a short field-goal attempt during a high-pressure practice. "Missing that field goal was probably the most humiliating and painful moment of my life," he says. "It is hard for me to talk about. But from the standpoint of writing a book, my failure was essential. It made the players' struggles that more personal." —*Jeff Labrecque*



KICKIN' IT OLD SCHOOL: Fatsis (right) on the sidelines, with former Broncos quarterback Preston Parsons

A Race Around the World. Without Planes.

Last year, Harvard pals and television sitcom writers Steve Hely and Vali Chandrasekaran competed to circle the globe in opposite directions. The catch: no planes allowed. As their hilarious paperback, 'The Ridiculous Race,' hits bookstores, the authors share some adventures. —KATE WARD

IT'S A ROUTE: The two buddies set out from Los Angeles, with Chandrasekaran charting an easterly course along the red line (above) and Hely heading westward along the purple line.

1. CUERNAVACA, MEXICO Chandrasekaran, 26, hoping to find an easy way to bypass the no-plane rule, tried to buy a jetpack near Mexico City—until he saw one at work. As he says, "That thing is a flying coffin."

2. STOCKHOLM Hely, 28, hobnobbed with two Swedish television stars. "People wanted to take their picture," he says. "It was like being with Matt Damon, but you had no idea who Matt Damon was."

3. RIO DE JANEIRO Chandrasekaran befriended a Brazilian graffiti gang: "While we were drunk, we were able to communicate well. We just talked about our favorite Bob Dylan and Morrissey songs."

4. ABRUZZO, ITALY Hely connected with his extended family on a remote farm. "They kept shoveling pasta and farm-fresh ricotta on me," he says. "It was like what the Olive Garden aspires to."

5. SIEM REAP, CAMBODIA Chandrasekaran ate a bag of roasted crickets, bought at a street stand. "I remember thinking, 'This isn't so bad,'" he says. "Now, remembering back, it seems pretty vile."

6. MOSCOW Hely found kindred spirits in Russia: the owners of the Museum of Soviet Arcade Machines. "They were super-ironically interested in these incredibly lame games from their childhood," he says. "It was along the same wavelength of how American nerds are into *Pac-Man*."

FATSIS: JOHN LEYBA; GLOBE ILLUSTRATION: HAISAM HUSSEIN

QUICK REVIEWS

Dirty Girls on Top

Alisa Valdes-Rodriguez
NOVEL

Valdes-Rodriguez's follow-up to her 2003 debut, *The Dirty Girls Social Club*, has *Sex and the City* written all over it—in sassy Spanglish. The six *sucias* (dirty girls) return with hilarious and raunchy tales of Latina-tinged love, marriage, and sex told from each character's point of view. Pop star Cuicatl likens the touch of one of her groupie lovers to "uncooked tofu from the refrigerator," while man-izer Usnavys describes her husband's wardrobe style as "like a college student on welfare cheese." Despite a plot full of guilty-pleasure material, *Dirty Girls* admirably dives into darker areas like infidelity, mortality, addiction, and abuse. Hey, life can't be a fiesta 24/7. **A–** —*Vanessa Juarez*

Shining City

Seth Greenland
NOVEL

The premise of *Shining City* could have sprung from *Penthouse*. Marcus Ripps, a middle-aged suburban shlub who's deep in debt now that his job has been outsourced to China, suddenly inherits his estranged brother's escort service. Despite some seemingly salacious elements, Greenland's approach is less horny than Hornby. Not only does Marcus remain faithful to his wife, but he hires her to help run the new family biz. While his plot strains credulity, Greenland has a genuine knack for humorous description, even about his hero's averageness: Marcus has "such conventionally pleasant looks that you could watch the man commit a crime and not be able to identify him." **B+** —*Thom Geier*

Rome 1960

David Maraniss
HISTORY

If you wish you could have been at the Rome Olympics when Wilma Rudolph broke through the tape, or when Abeba Bikila won the marathon barefoot, or when Cassius Clay mistakenly tried to drink from a bidet, don't worry: Maraniss puts you there. In recounting the 1960 Summer Games, the biographer of both Vince Lombardi and Bill Clinton deftly intertwines athletic feats with tales of Cold War intrigue and omens of shamateurism and drug enhancement. In one of Maraniss' best stories, American sprinter Dave Sime was asked to bring home not only a medal but also a defector, Soviet broad jumper Igor Ter-Ovanesyan. **A** —*Steve Wulf*

Telex From Cuba

Rachel Kushner
DEBUT NOVEL

In her first work of fiction, longtime journalist Kushner brings both a reporter's meticulous research and a novelist's flair for the fantastical to her examination of Cuba before the revolution. Through the interwoven narratives of several protagonists (among them, two children of the white ruling class and a burlesque dancer involved with the resistance movement), she illuminates both the natural beauty and savage inequities of an island constantly on the cusp of lawlessness. The multitude of voices occasionally clutters and slows the narrative, but as a snapshot from a long-gone era, *Telex* still fascinates. **B+** —*Leah Greenblatt*

The Chart

HARDCOVER BEST-SELLERS

1 **Fearless Fourteen**
The 14th regular book in Janet Evanovich's popular series with bounty hunter Stephanie Plum tops James Patterson's latest.

FICTION TOP 10

		WEEKS ON LIST
1	**FEARLESS FOURTEEN** Janet Evanovich Evanovich had to wear a brace on her hand after signing thousands of copies on her six-city tour last month. Luckily, she didn't have to sign every copy of *Fourteen* now in print—there are already 2 million of those.	1
2	**SAIL** James Patterson & Howard Roughan	2
3	**THE HOST** Stephenie Meyer	7
4	**CHASING HARRY WINSTON** Lauren Weisberger	4
5	**LOVE THE ONE YOU'RE WITH** Emily Giffin	6
6	**NOTHING TO LOSE** Lee Child	3
7	**PLAGUE SHIP** Clive Cussler with Jack Du Brul	3
8	**THE BROKEN WINDOW** Jeffery Deaver	2
9	**NO CHOICE BUT SEDUCTION** Johanna Lindsey	1
10	**ODD HOURS** Dean Koontz	5

NONFICTION TOP 10

		WEEKS ON LIST
1	**THE LAST LECTURE** Randy Pausch with Jeffrey Zaslow	11
2	**WHEN YOU ARE ENGULFED IN FLAMES** David Sedaris The cover of Sedaris' sixth essay collection (print run: 650,000) features Vincent van Gogh's circa-1886 painting "Skull of a Skeleton with Burning Cigarette." "Best thing [van Gogh] ever did," Sedaris tells EW, adding that the image met resistance from wholesalers shipping books to U.S. military bases. "They think it's a joint the skeleton is smoking."	3
3	**WHAT HAPPENED** Scott McClellan	4
4	**THE SECRET** Rhonda Byrne	77
5	**ARE YOU THERE, VODKA? IT'S ME, CHELSEA** Chelsea Handler	9
6	**THE MONSTER OF FLORENCE** Douglas Preston with Mario Spezi	2
7	**AUDITION** Barbara Walters	7
8	**THE POST-AMERICAN WORLD** Fareed Zakaria	7
9	**THE DOWNHILL LIE** Carl Hiaasen	7
10	**THE SOUTH BEACH DIET SUPER CHARGED** Arthur Agatston, M.D., with Joseph Signorile, Ph.D.	6

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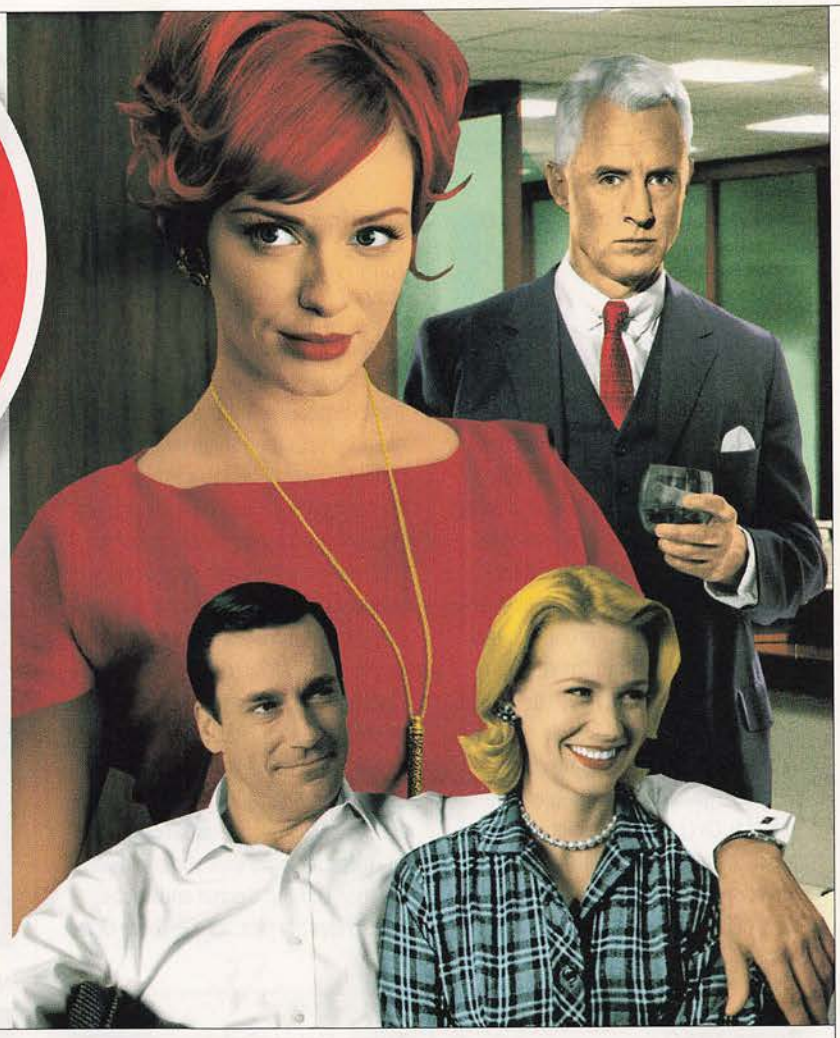

10 Things We Love This Week

1 MAD MEN, SEASON ONE on DVD
Glory in the hazy hedonism of advertising's golden age, and keep us from putting the words "Mad Men" and "best show you're not watching" in the same sentence *ever again*.

2. EXILE IN GUYVILLE, Liz Phair
It's the 15th anniversary of "Divorce Song." So what do you get the reissue that has everything? Listeners.

3. ROADSIDE REVIEWS on NPR
Who better to critique audiobooks than truckers? They have time, don't mince words, and know what they like. It's just lucky for us that the ultimate captive audience is also captivating.

4. THA CARTER III, Lil Wayne
Go ahead, debate the virtues of the hypnotic flow of "Lollipop" or the Jay-Z-assisted "Mr. Carter," if you must. But turning an album platinum in a single week brooks no argument.

5. GRANDMOTHER on 'Living Lohan'
All hail Nana! Like a lost Golden Girl, she takes no guff, keeps Dina in check, and gives *Lohan* a reason to live.

6. WIPEOUT on ABC
We dug this loony obstacle course when it was a Japanese show called *MXC*. But it's even more fun to hear players lose it in English.

7. 'RESCUE ME' Minisodes on FX
Just one five-minute clip of Tommy and Co. is a fun-size bite, but all 10 of them will certainly make a meal. So snack up, *Rescue* fans—that's all you're getting till next spring.

8. GREEN PORNO on the Sundance Channel
Porno couldn't be any more random if it were a Mad Lib: Isabella Rossellini writes, directs, and stars in eight film shorts about insect sex (insex?). The secret lives of bees, indeed.

9. VANITY PL8 PUZZLES, by Michelle Mazzulo
It's YZR to enjoy PL8S in this book than when you're NYR4RNR and have to pay UHXSHUN.

READER'S CHOICE
Send your picks to EW.com

10. "SPOTLIGHT," Jennifer Hudson
No overproduced studio tricks here. J. Hud's woman-done-wrong R&B throwback track is as pure as it is powerful and—*hoo hoo*—may be our summer jam.
Submitted by Sean

LIL WAYNE: JONATHAN MANNION; *WIPEOUT*: RICHARD CARTWRIGHT; HUDSON: JEMAL COUNTESS/WIREIMAGE

Illustration by GLUEKIT

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MY09 model shown, available August 2008. *Available feature. Always wear your seat belt, and please don't drink and drive. ©2008 Nissan North America, Inc.

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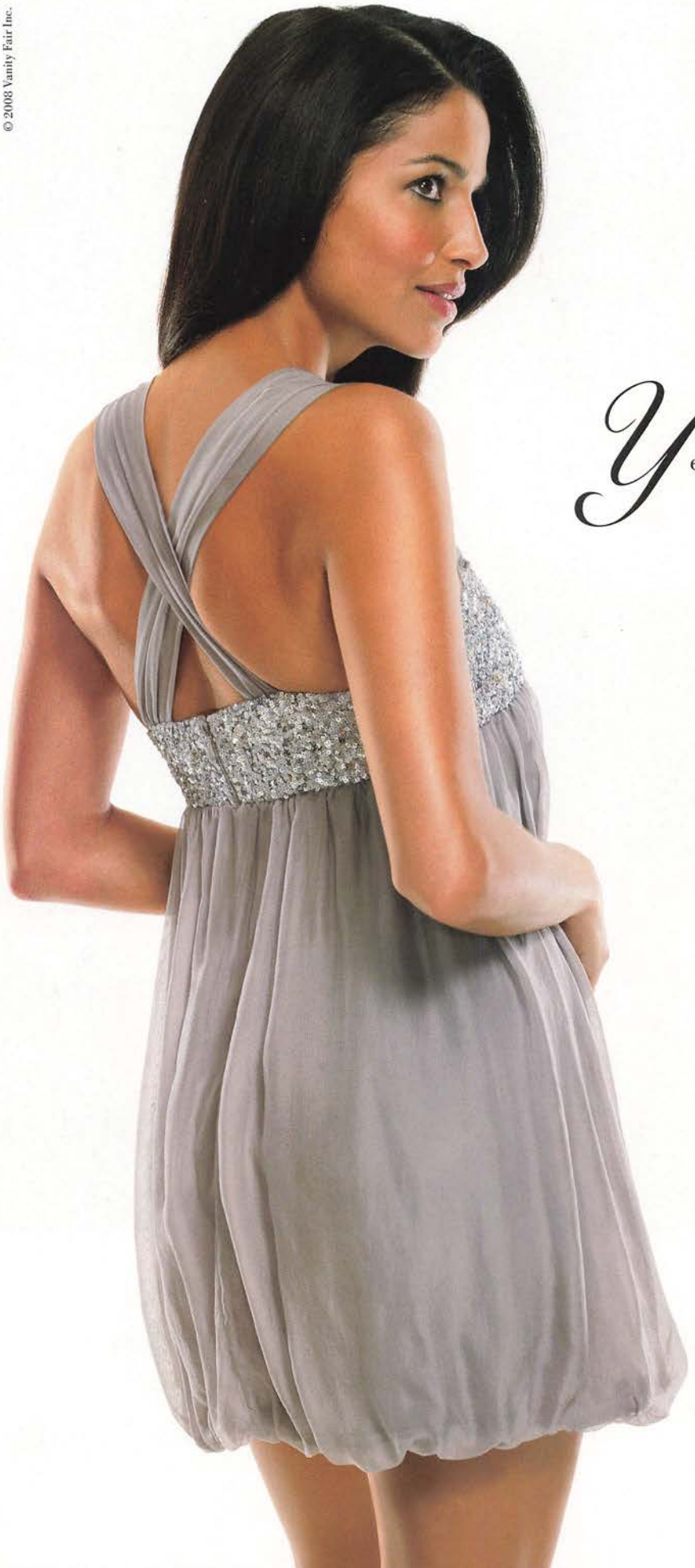

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